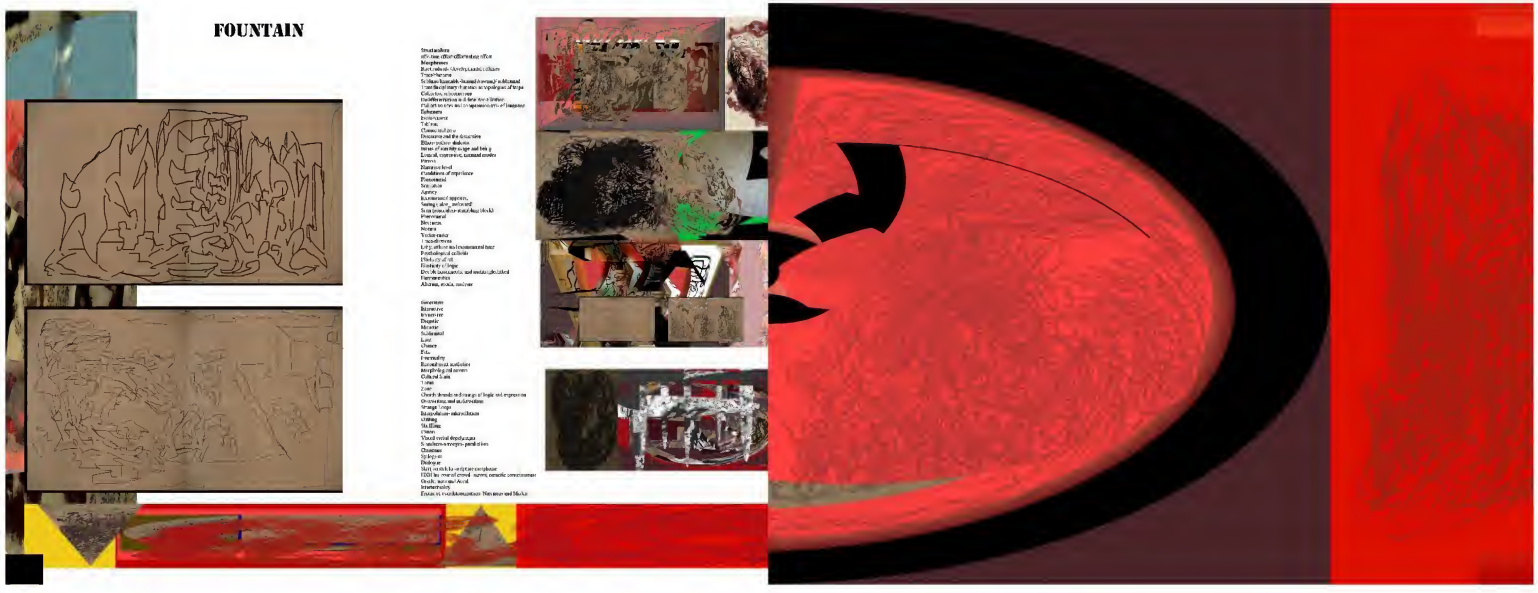
July: Vol 2: M->Orphic Journal

Bow and the Lyre Bolero Unravelled Topographies of Zero , Zeno, Luck Chance and Fate

Edwin VanGorder



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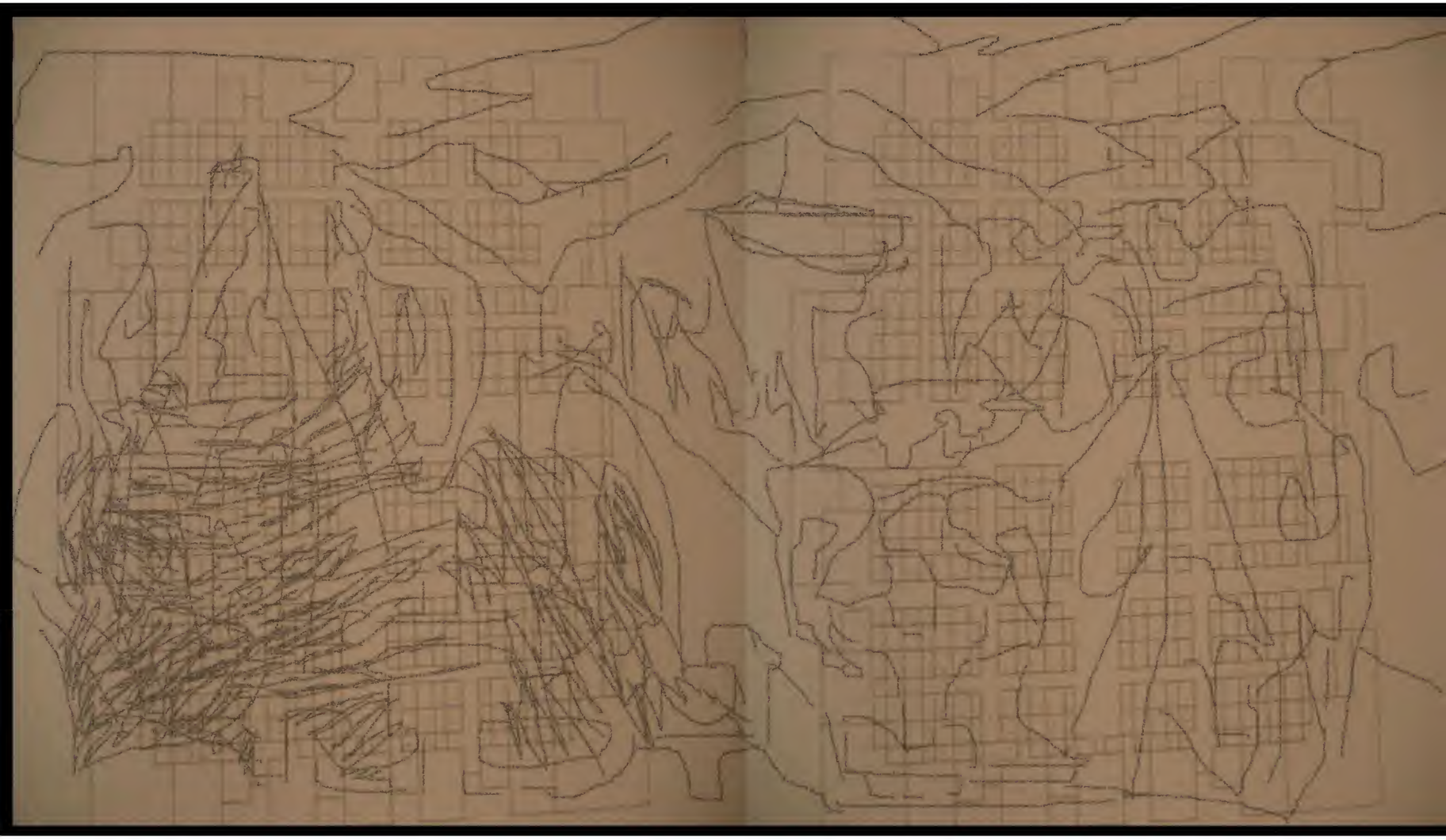
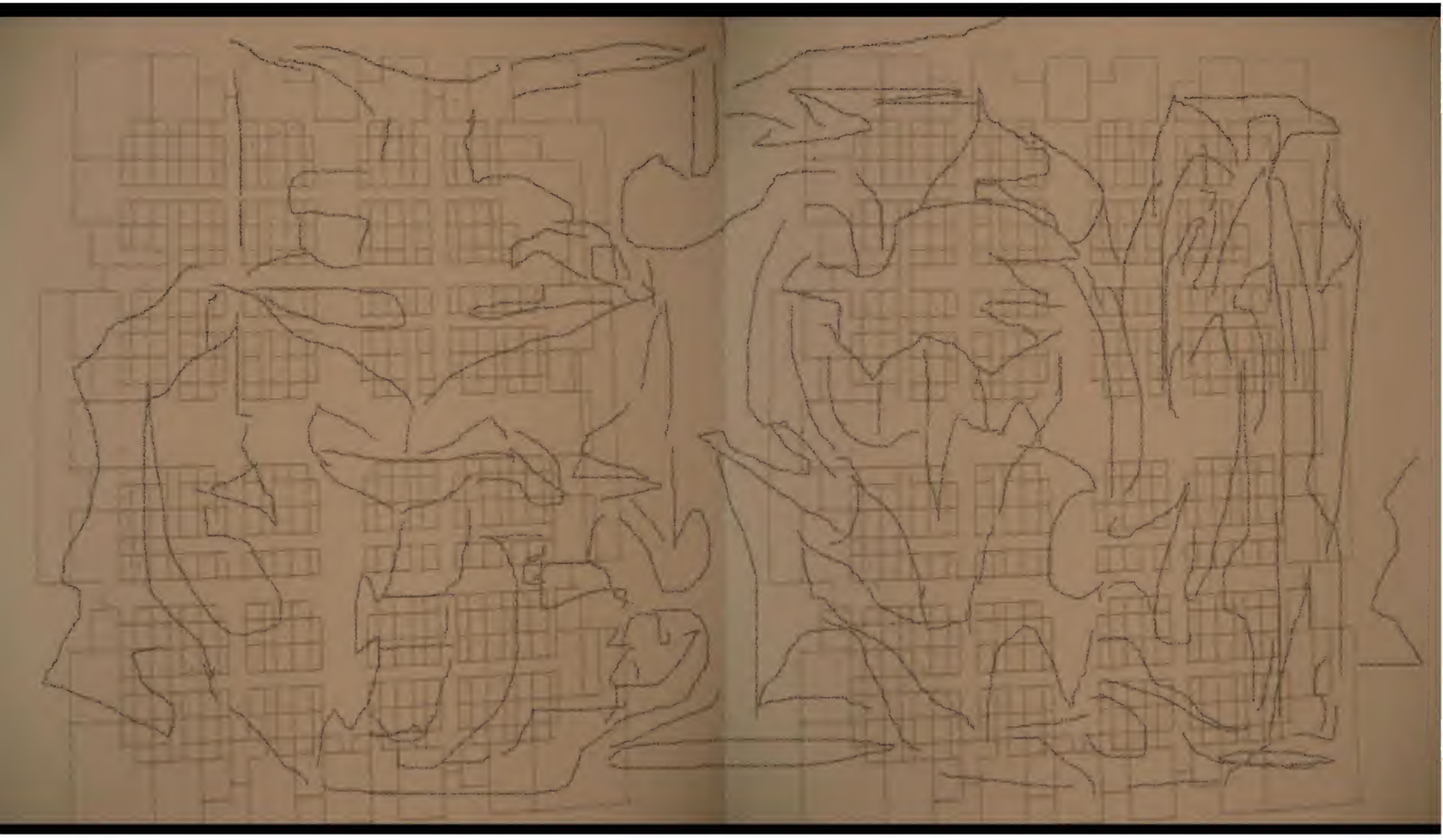
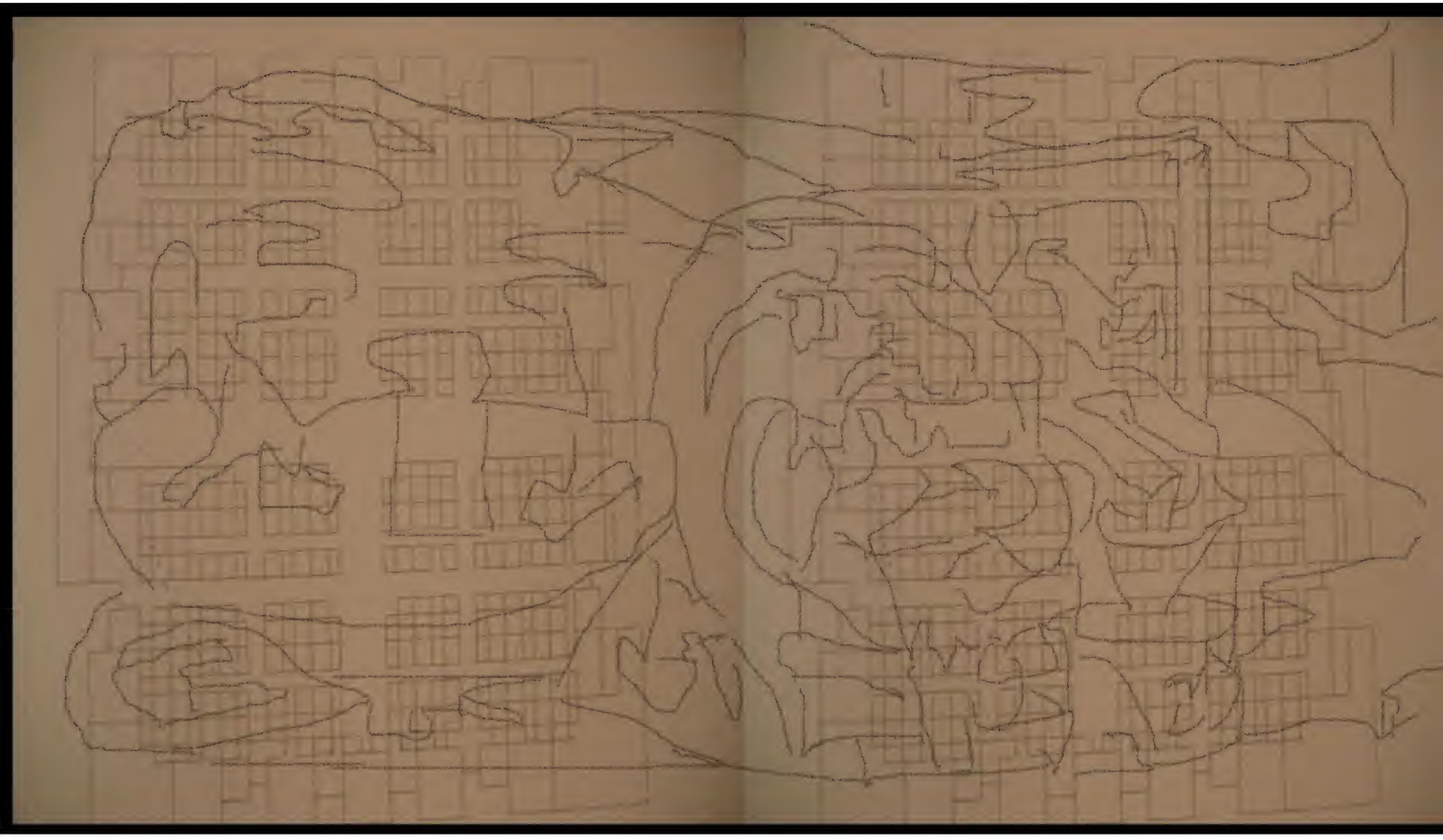
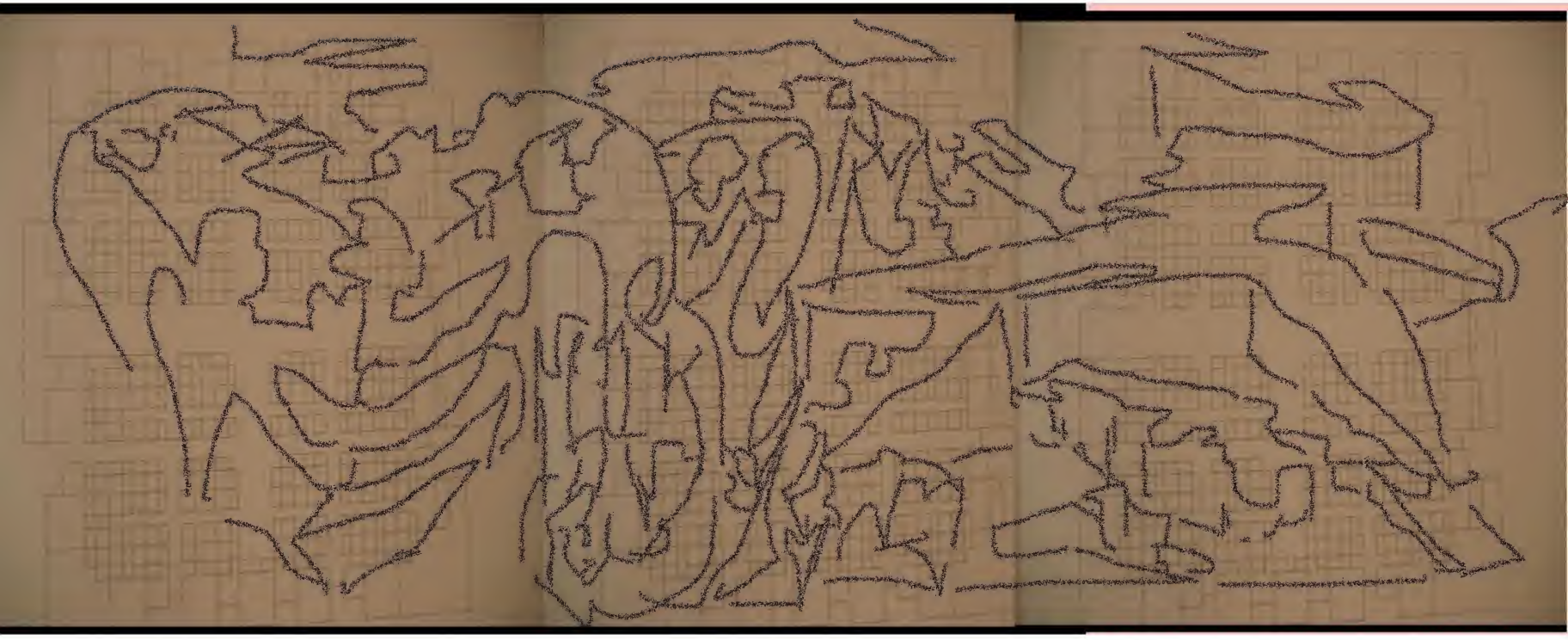
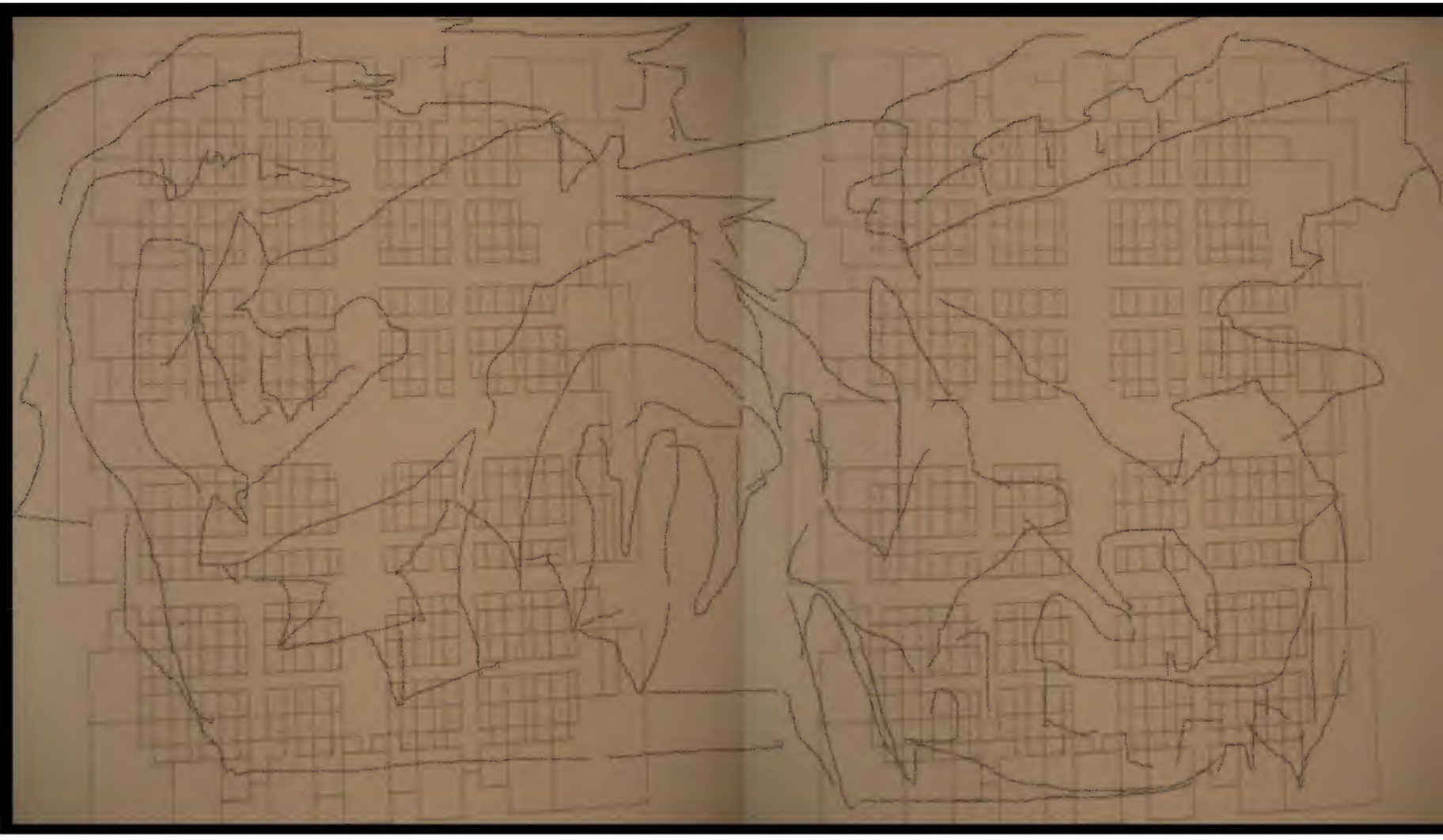
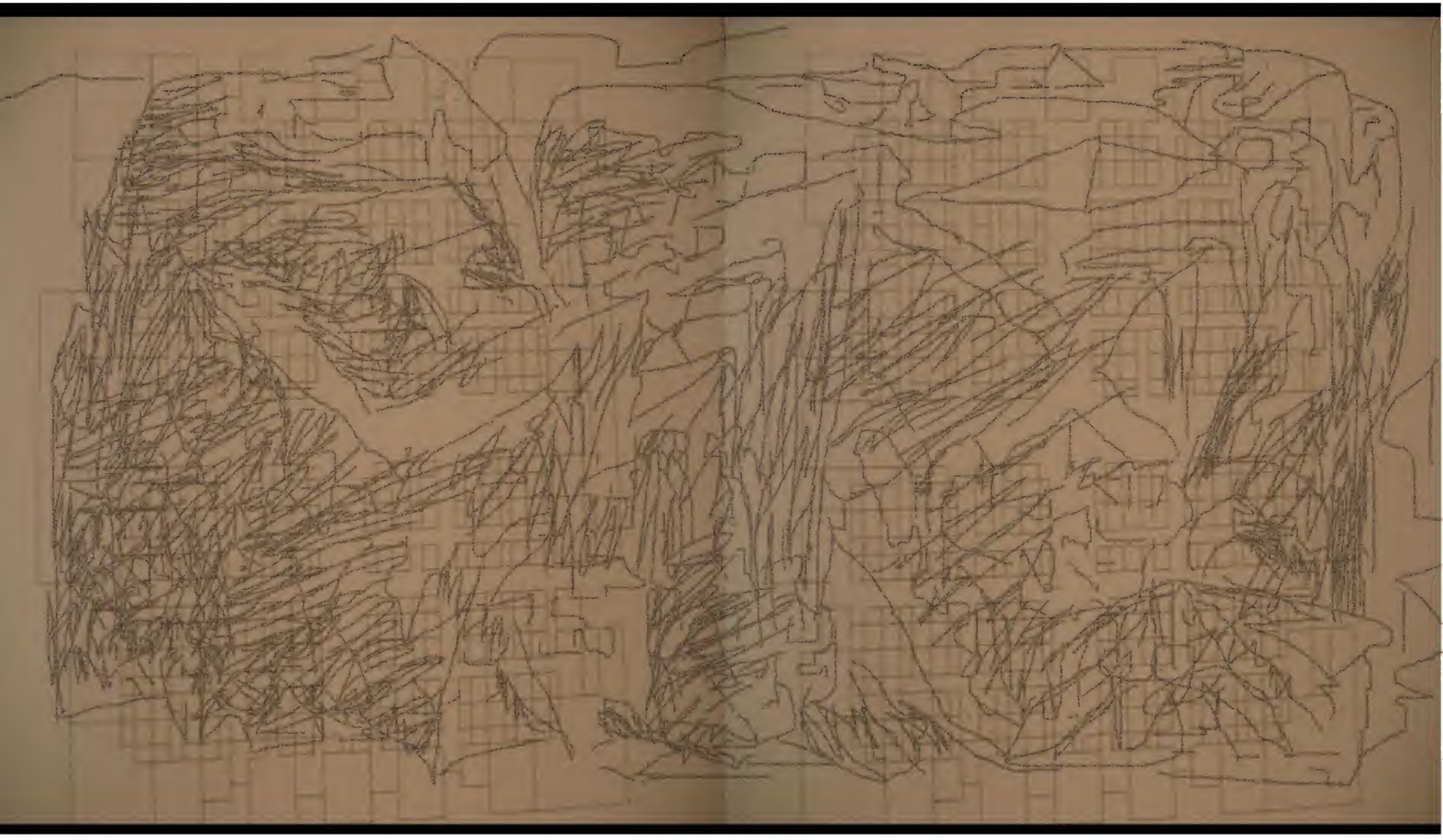


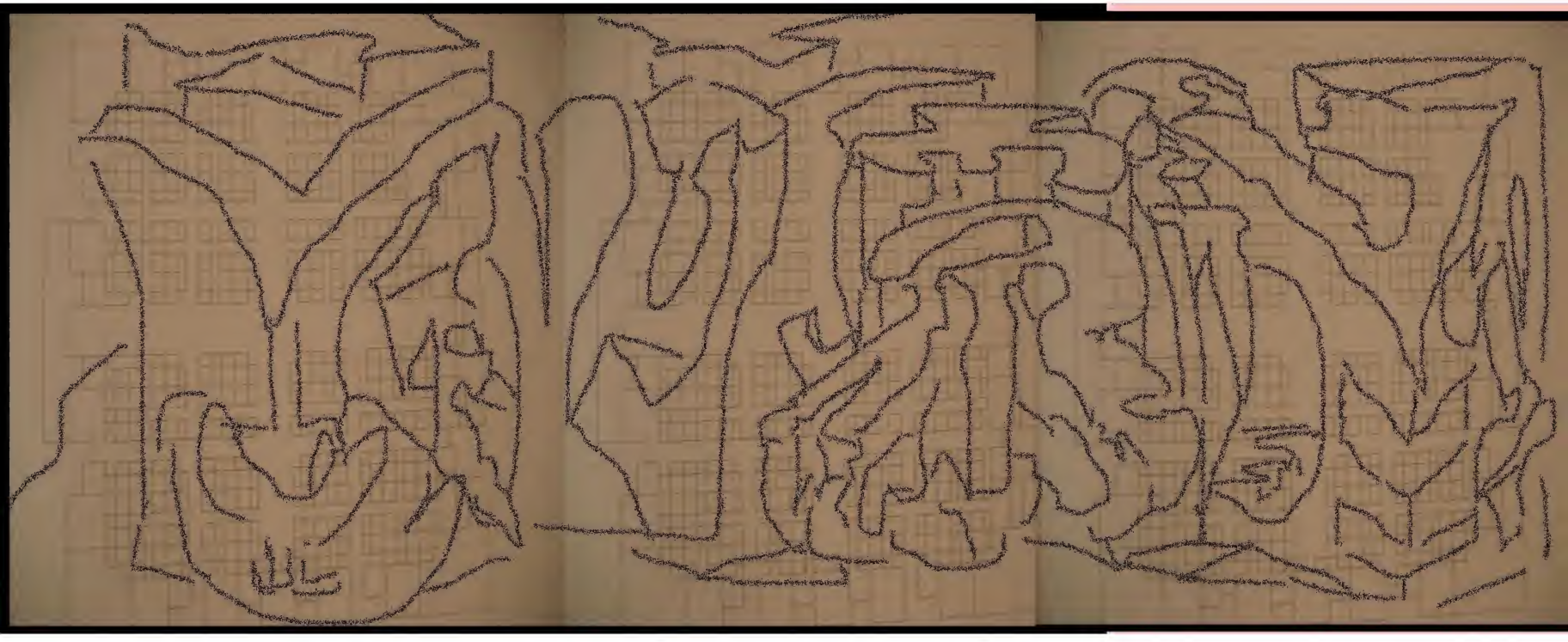


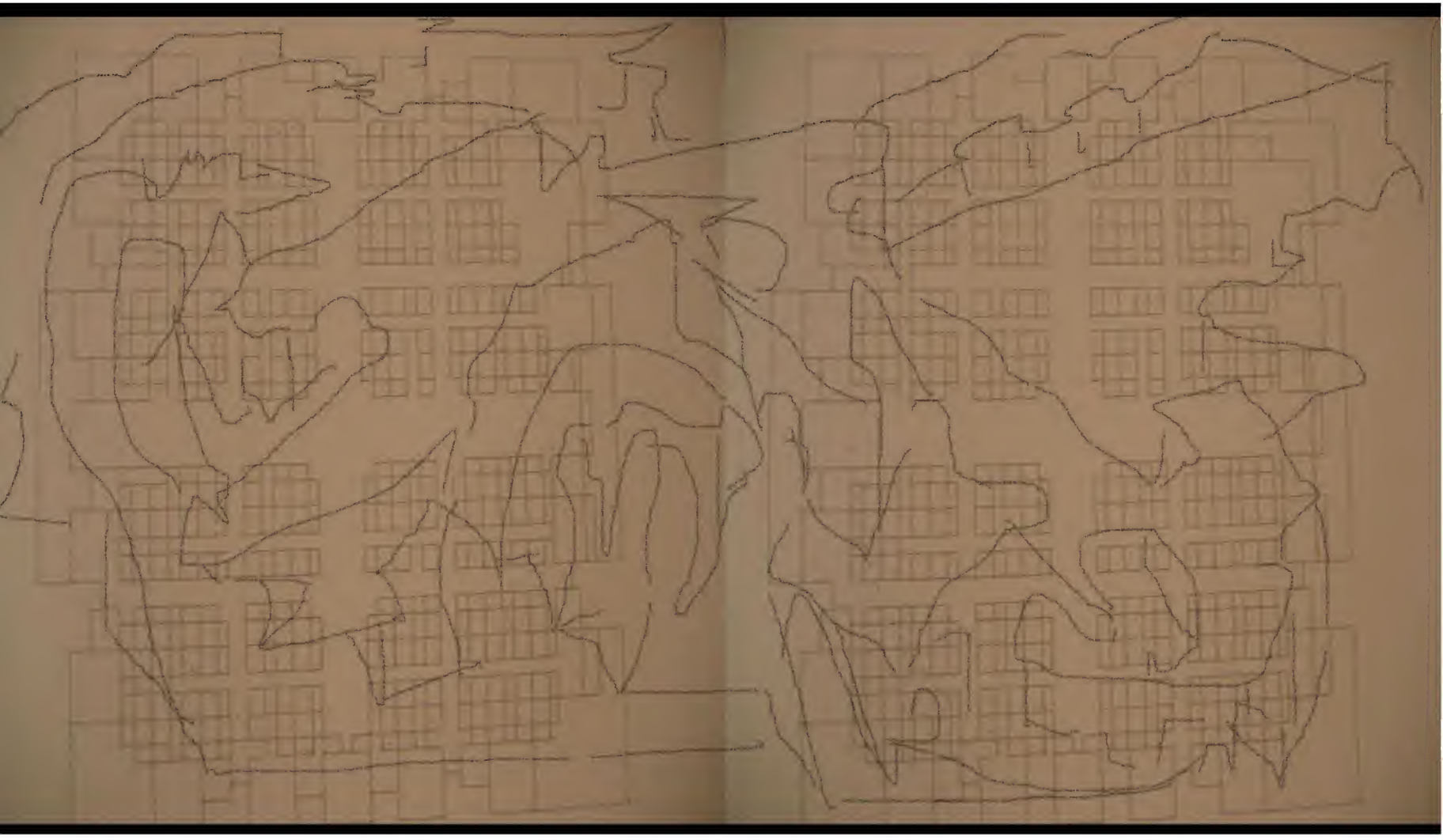








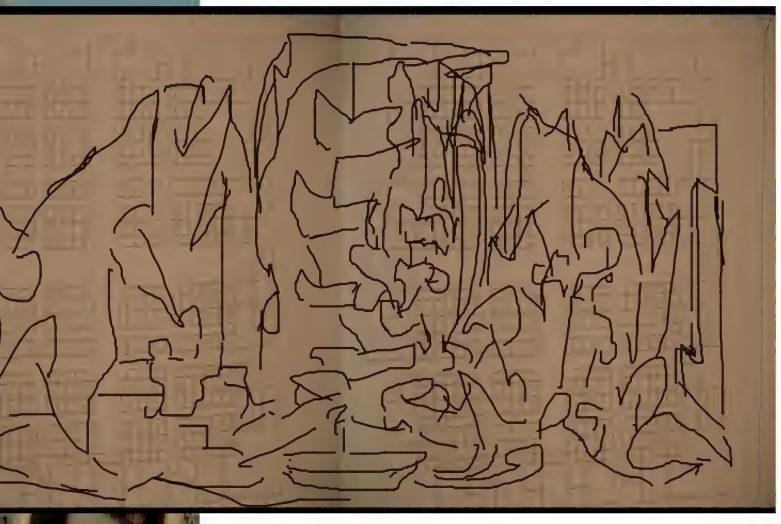


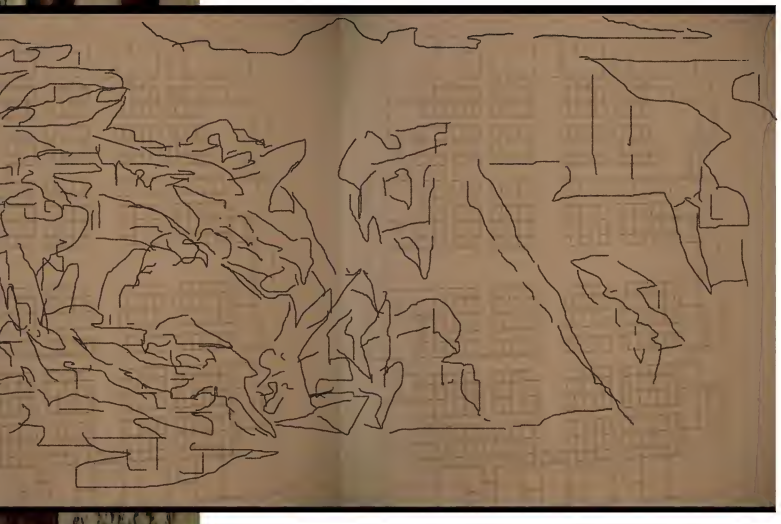


I begin this journal with a fountain with a visual topology extending through reference to Nauman's early photographic reference to spitting water as the artist spouting point of view at the level of that referential virtuality, also to Duchamp's The Given in which an ironic reference to Watteau makes his electric waterfall a litote , it is the spoils of spoils, as an ironic double hermeneutic, and finally Bernini's wall fountain drawings which bring the fountain into other drawing room through a similar topololgical gradient of horismus or negative definition.

The topologies which are discursive and discourse following include visual verbal morphemes and reference to these situations pertaining to primitive reflexes. The over-arching idea bridge is that natural ideas are those, traditionally which we may associate with psychology, physics, and philosophy while art and culture build upon artifice as dimensions of virtuality that are a necessary disconnect from the statements of choice which arrive to posit being and nonbeing but are in themselves manufactured out of the artifice of experience per its embedding of the phenomenological and semiotic dimension which is that of experience itself in its conditions and gradient, the discursive elements of tangent that shape the purposefullness of the discursiveness which exists to side step over determination in order to construct consciousness.
Upon these dimension cyber drawing as movement that links virtuality to its own space between the authorizations of agency be they transparent or osmotic build the bridge of motion through drawing which overcomes the stasis of photo indices as stumbling blocks to perception and within all available means of interpolation and interpellation proceed to "lim" or find the sense of becoming to consciousness that the "sublime" first gave a verbal pass towards, followed by the subliminal and between which cases the agency of words and images may find instead recourse to torus or dimensional mapping between trace and rhizome.

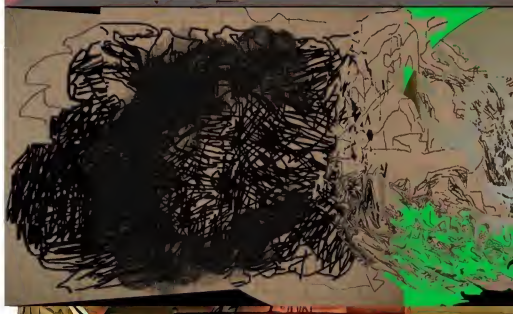
FOUNTAIN

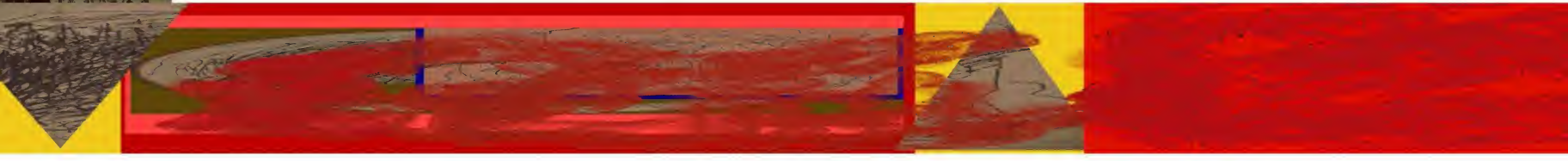




Structuralism
affecting effect/effectuating affect
Morphemes
Root radicals /developmental reflexes
Trace/rhizome
Sublime/limmable-liming(drawing)/ subliminal
Transdisciplinary rhetorics as topologies of trope
Collective subconscious
Dedifferentiation and deteritorialization
Collective sites and compression axis of language
Ephemera
Environment
Tableau
Chance and zero
Discourse and the discursive
Ethos- pathos- dialectic
Issues of identity usage and being
Logical, expressive, nominal modes
Person
Narrative level
Conditions of experience
Phenomenal
Semiotics
Agency
Immanence (appeiron
Seeing (akw_ awkward)
Scan (scandalon- stumbling block)
Phenomenal
Noumena
Noema
Vector-raster
Trace-rhizome
Labyrinthine and monumental time
Psychological colloids
Plasticity of art
Elasticity of logic
Double hermeneutic and nachtraglechtkeit
Hermeneutics
Altering, spoils, analysis

Generative
Interactive
Immersive
Diegetic
Mimetic
Subliminal
Luck
Chance
Fate
Eventuality
Recombinant aesthetics
Morphological arrows
Cultural Stain
Torus
Zone
Chords threads and strings of logic and expression
Overwriting and underwriting
Strange Loops
Interpolation- interpellation
Cutting
Shuffling
Canon
Visual verbal dopelganger
Simulacra-antonym- parallelism
Chiasmus
Syllogism
Dialogue
Skrr(scratch to sculpture morpheme
HXH hu: roar of crowd- aurora; osmotic consciousness
Oracle: aura and Aural
Intertextuality
Freeze of overdetermination: Narcissus and Medea





You are Here: Bow and Lyre Bolero= cultural strings of virtuality and artificial intelligence cognates in relation to psychology, physics, philosophy as interpellation and interpolation of both artificial and natural moods and modes as the two sets parse.
-------SYMBOL 224 \f "Wingdings" \s 11" Sublime" as root of dichotomy and transference between transgression and contingency: an early parsing of tension between poiesis and poetics implicit in the Orphic Mysteries or coming of age rites in which morphogenic radicals displace the familiar agency and discovers chance, Gods subject to fate…and fate a primordial chaos: compression arc of language and topologies of trope recovering spaces between concepts as vectors and discursive content of discourse determination to "lim" : relation between unusual architectures- rhizomes, and the topology of trope that Is configured as trace or cultural stain.
----------recovering structuralism to form radicals, morphemes of sound and movement within motion sensor drawing- trace and rhizome – raster and vector.
---------- diverting entropy from the oscillation between subject and object by recognizing the morphogenic order over morphology topology and topography in their according mentonymic structure of creating time and space through the varience of conflux over conflux through interpolation and interpolation, as well as the necessary disconnection by which chance order zero- the relation between what is and is not within the embedding of the semiotic and phenomenological
Fountain:

- Affecting effect-effectuating affect
- Interpolation – interpolation
- Contingency- transgression
- Conflux
- Flux
- Oscillation
- Trope
- Entropy
- Aporia
- Morphogenic
- Metamorphic
- Anamorphic
- Dyonesian and Apollonian chords threads and strings of aureation
- Aurora- aura
- Aural
- Cultural stain
- Semiotic blending
- Semiotic niche

- Structuralism
- **Morphemes**
- **Root radicals /developmental reflexes**
- Trace/rhizome
- Sublime/limmable-liming(drawing)/ subliminal
- Transdisciplinary rhetorics as topologies of trope
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- Generative
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  - Overwriting and underwriting
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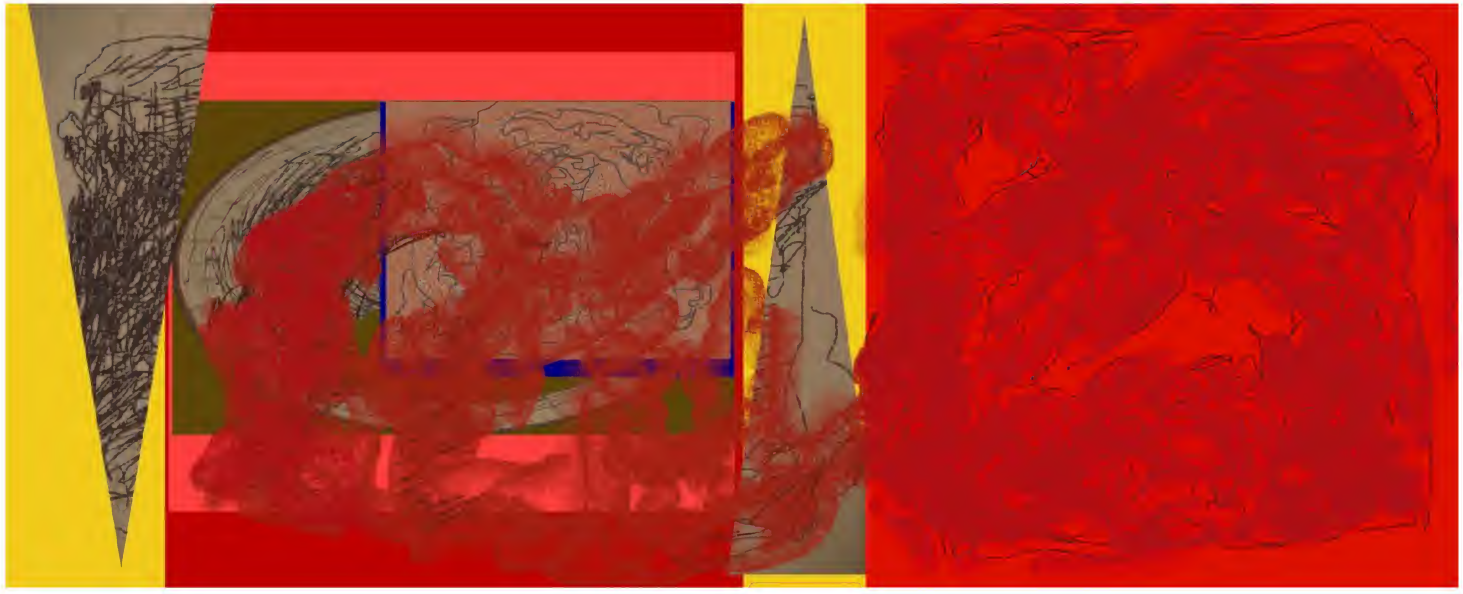
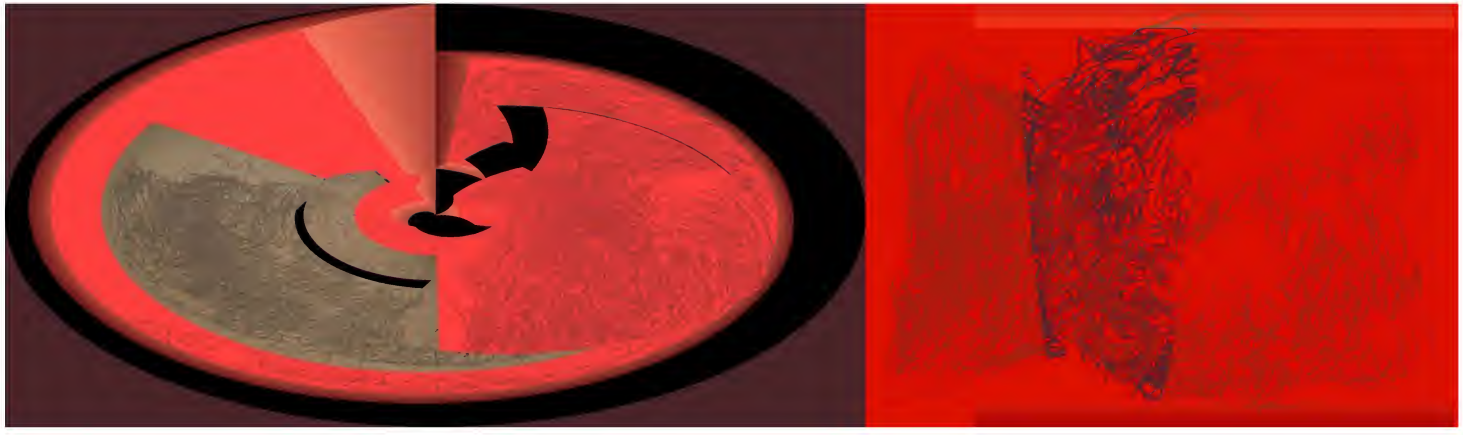
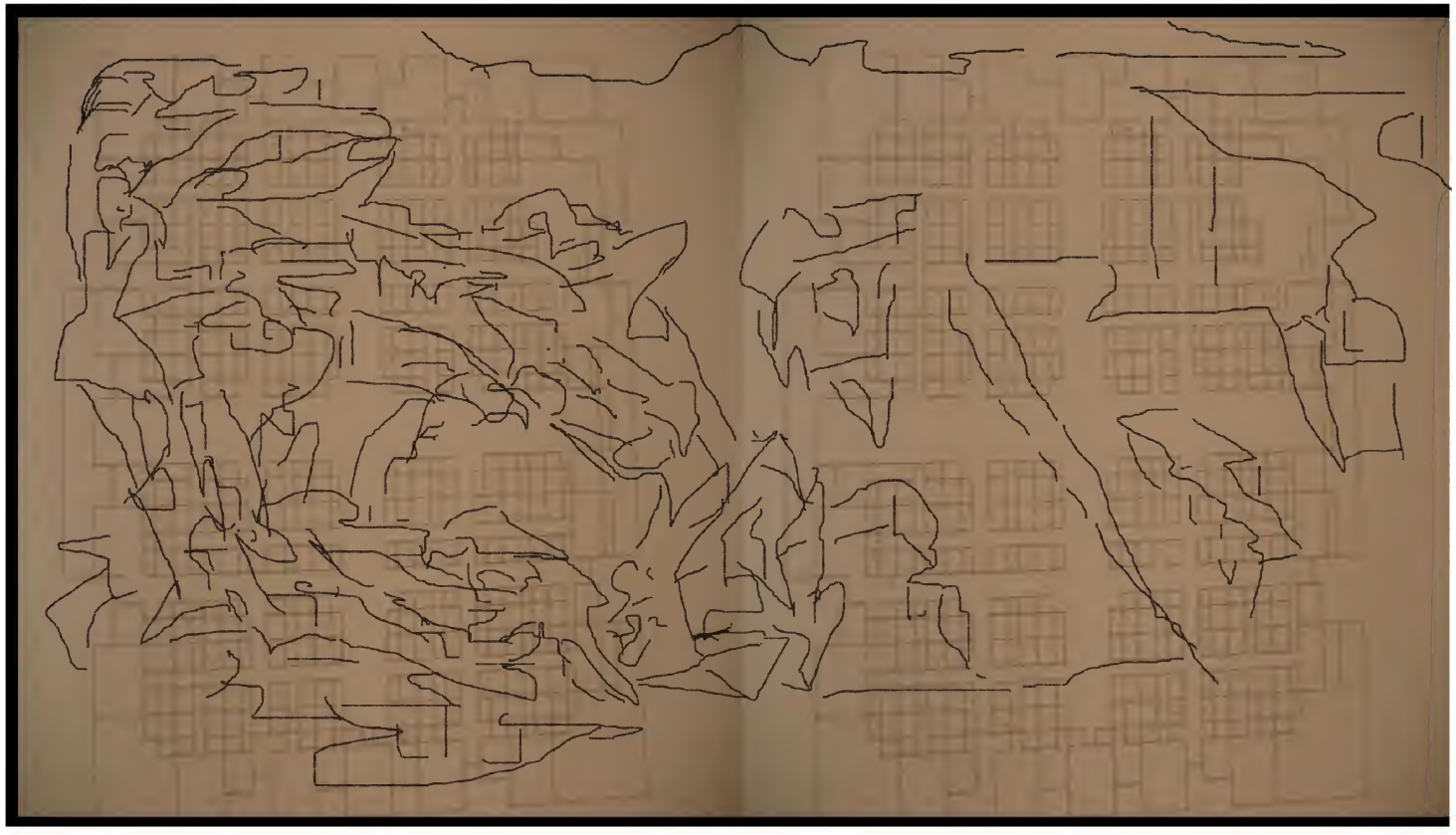
  - Simulacra-antonym- parallelism
  - Chiasmus
  - Syllogism
  - Dialogue
  - Skrr(scratch to sculpture morpheme
  - HXH hu: roar of crowd- aurora; osmotic consciousness (Greek)
  - Oracle: aura and Aural
  - Intertextuality
  - Freeze of overdetermination: Narcissus and Medea
  - Zeno’s Arrow







Midieval Trading alliance: Hanseatic League and Quid Pro Quo

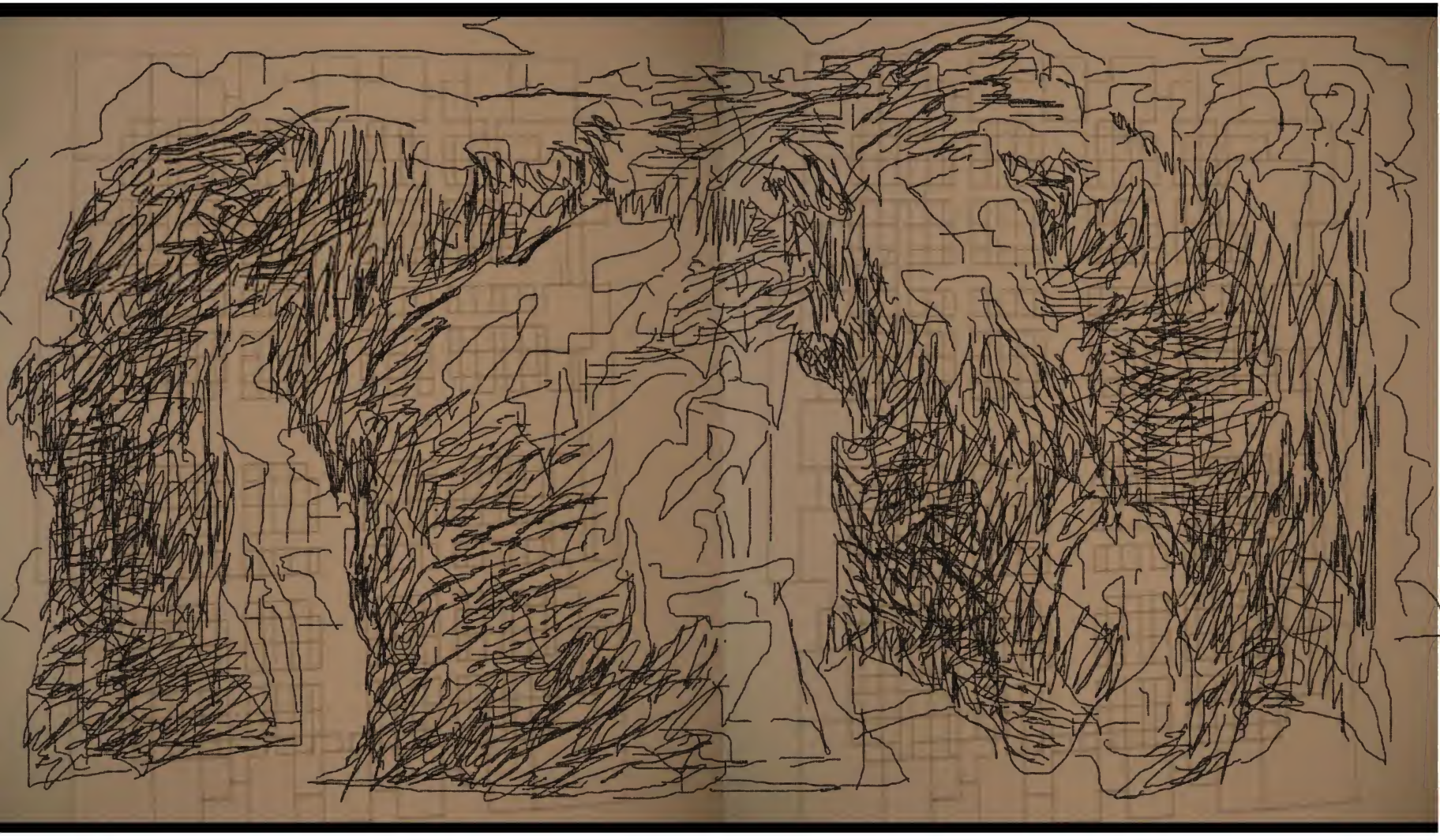
Economy of ideas: Heraclitus:" fire is as goods for gold and gold for goods: (fire as a symbol of change in elemental transformations and human association to use and change in the matter of being) thus change as an idea can be resourced to trope in its original review of change of seasons, why the summer and winter solstice and equinox restore the presence of the sun to the horizon of view and the broadening associations and disassociation by which meaning is become topological or as set theory puts it morphological arrows.

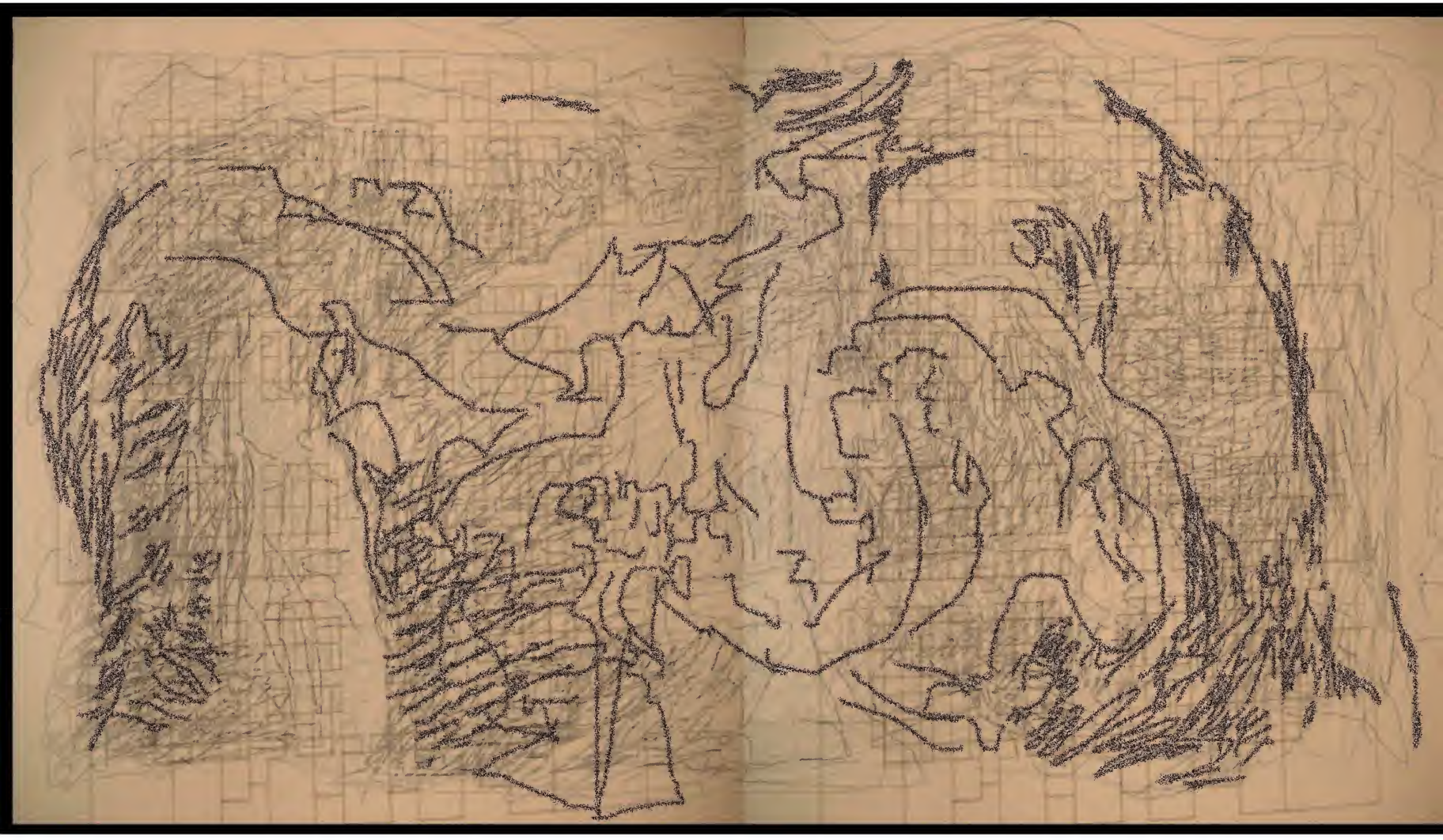
Deleuze, in referring morphogenic properties over the metamorphic was creating in his idea of rhizome a biological reference by which complex evolution reconsidered could restore the potential of structuralism. Evolution as an idea had preexisting incidence in the formulary of trope: the state of altering presented at religious alter via sacrifice in which the tableau reflected the hunters and fishers net, and in the net effect, the view of many simultaneous species sharing character the Orphic tradition fronted reincarnation as a way of stating its view that creatures shared qualities and passed through each others stages- they recognized the states of evolution in the womb by implication as it were.

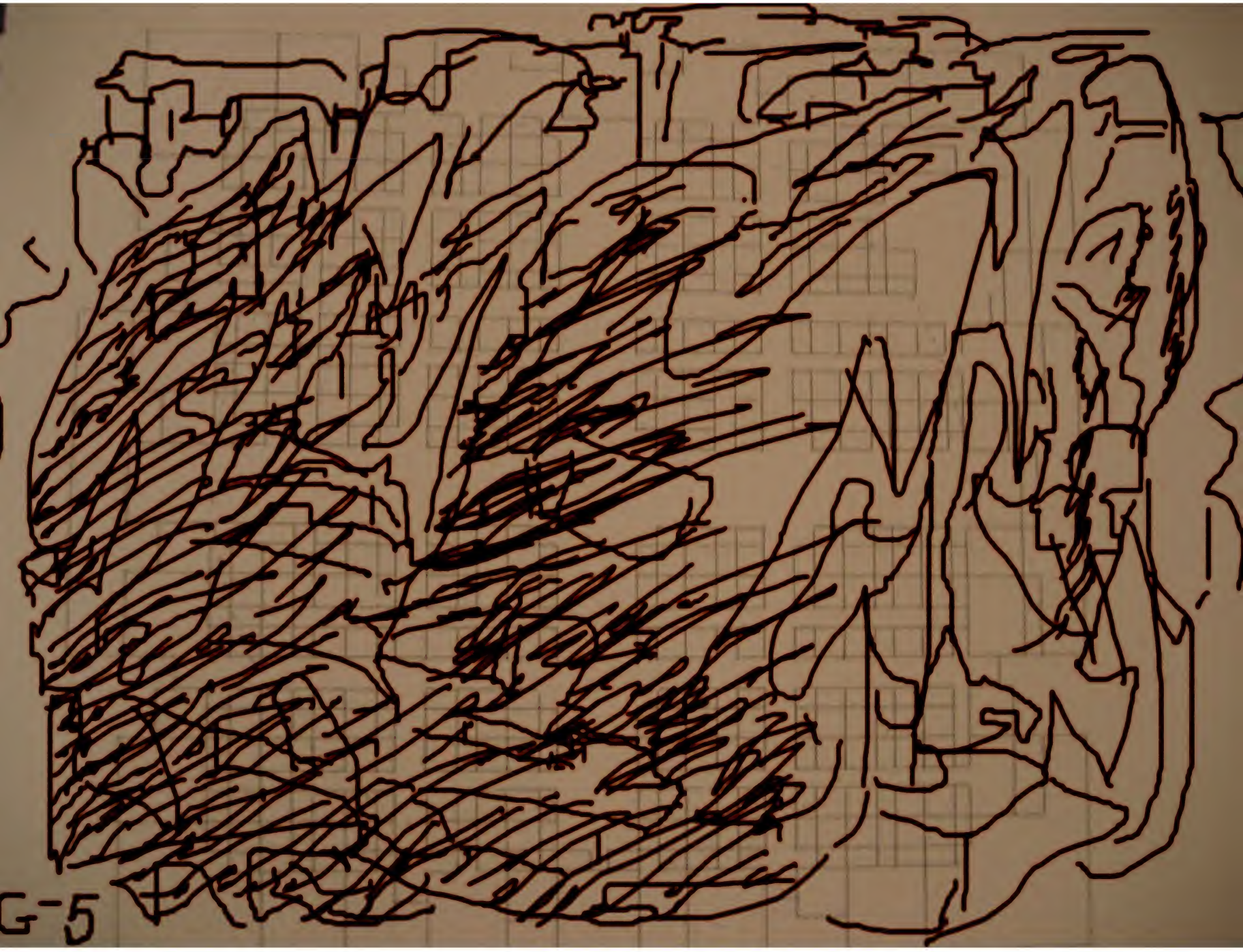
Not to change the subject, but the idea of change, as mobility and exchange , economy, is resourced in the Boston address of the Puritans whose home base in European Boston was a Hanseatic league outpost. The Hanseatic league is as I see it the absolute original model of the come to be American system- its profoundly European roots.

In the teeth of the Roman Empire the League was loosely knit, did not have the kind of organizational model of state bureaucracy one would suppose, yet had own armies, towns, and was granted a certain independence- freedom from local aristocracy (which was a huge deal!) It was originally perhaps a kind of extension of Viking piracy transformed into trading ventures, and ultimately the Hanse actually militarily conquered Denmark so powerful did they become, (kind of a sore point with me as a relative of Christian the latter king) they were a true cultural "rhizome" or unusual architecture operating by a very fluid kind of consensus to present very material means. Their ultimate eclipse had much to do with currency, they existed on a barter system which motivated all the specific organization of bills of change, programs really. With the introduction of coin, the arrangement system was put out of business because of the exigency to immediate transaction now available.

In art the currency of the artist has similarly changed from being an interest in economic transaction to cultural. The artist today or certainly of the future exists towards art for arts sake in the positive sense of preparing archives, the biological instinct to propagate in which the bill of change is in the currency of the archive. In terms of life and death as constructing meaning philosophy has unsuspected relevance;for example- who was the first human to die? In evolutionary terms many hominid types lived their lives but at what point would you say then the first died? There was no first, no second, therefore none at all, death is a kind of fiction which art proves philosophically, not because the archive creates a presence as though a preponderance of the evidence of being but rather places time itself into its own strange dimension.



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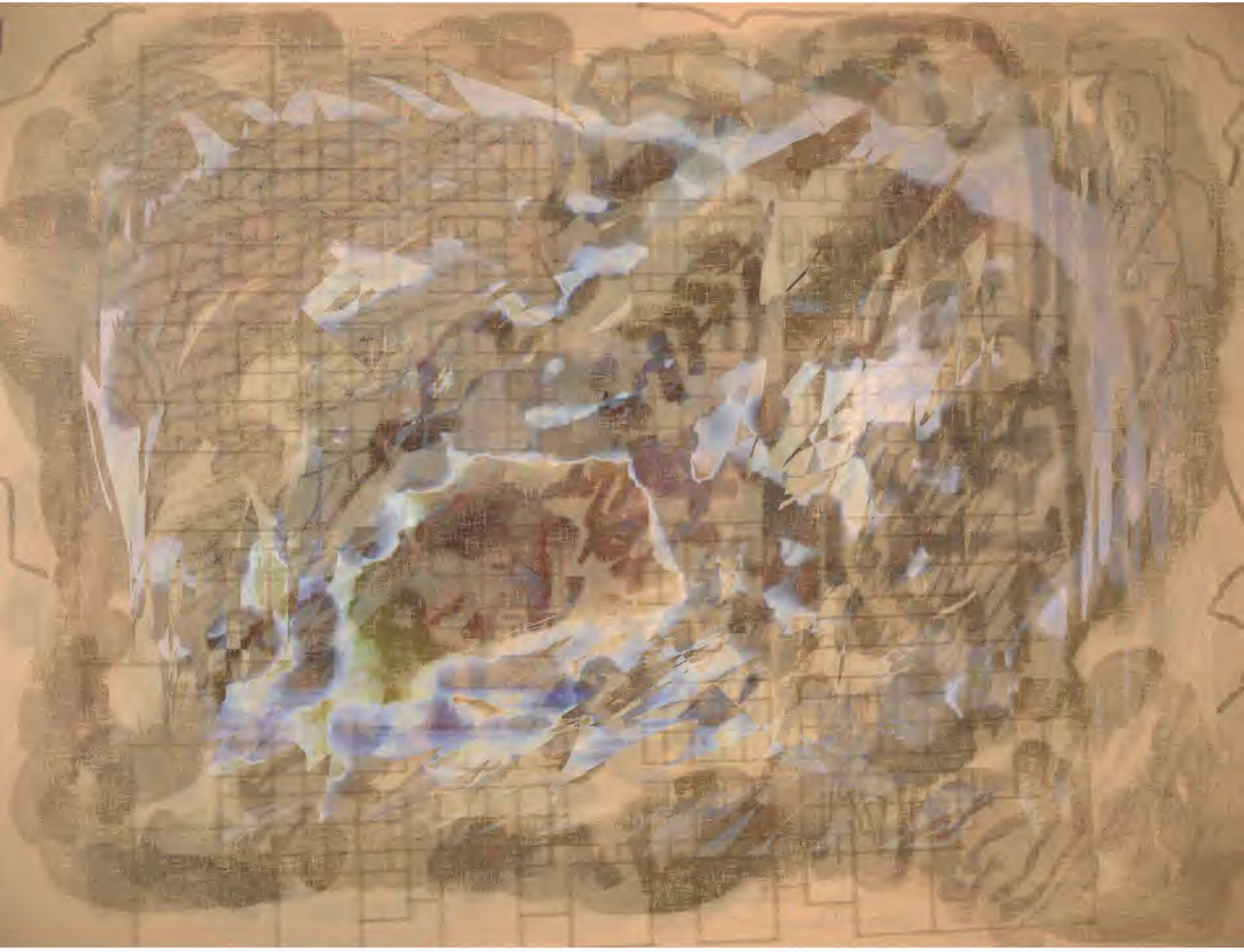
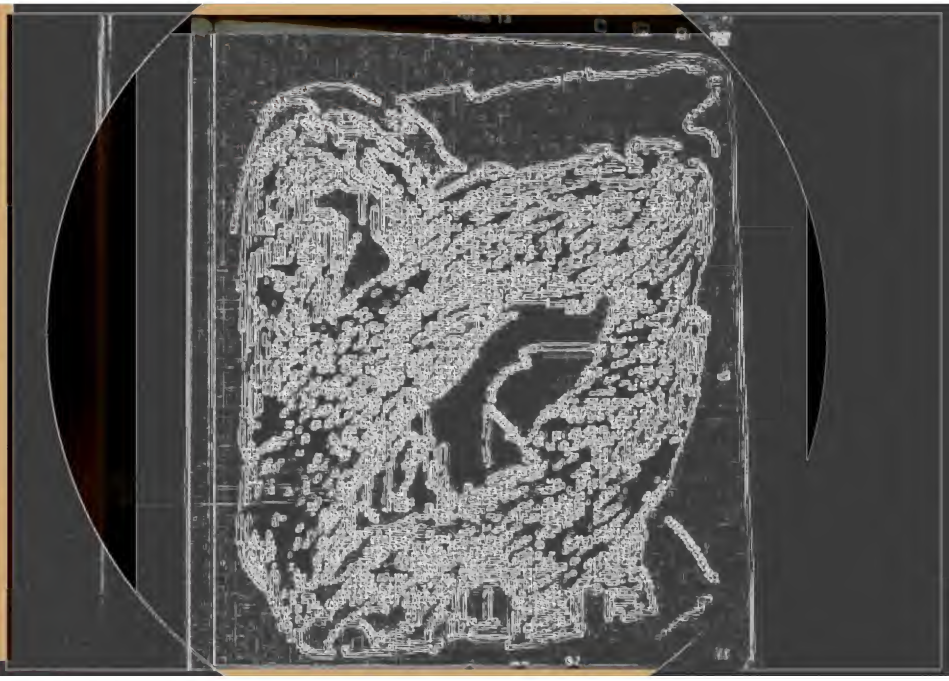
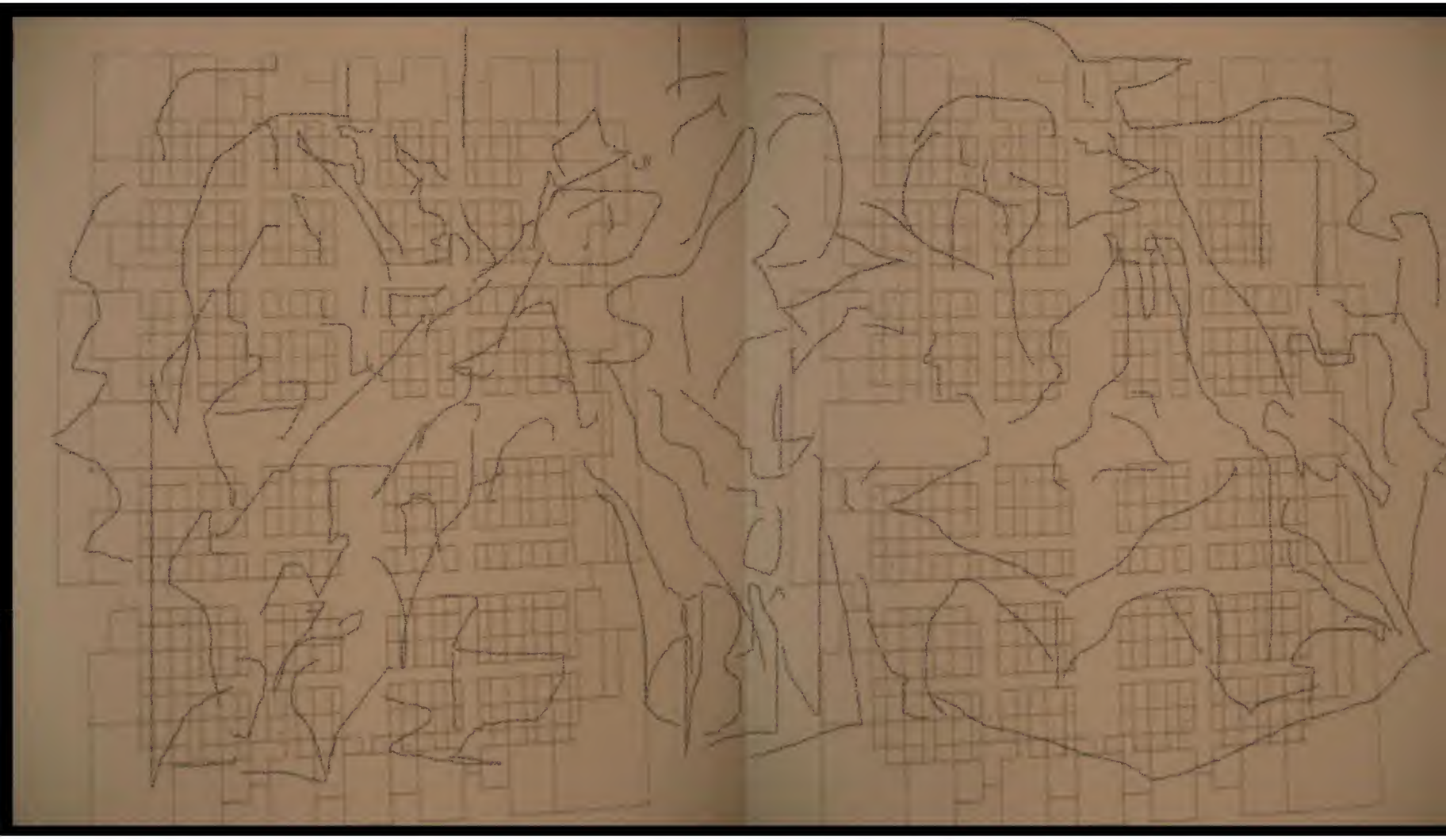
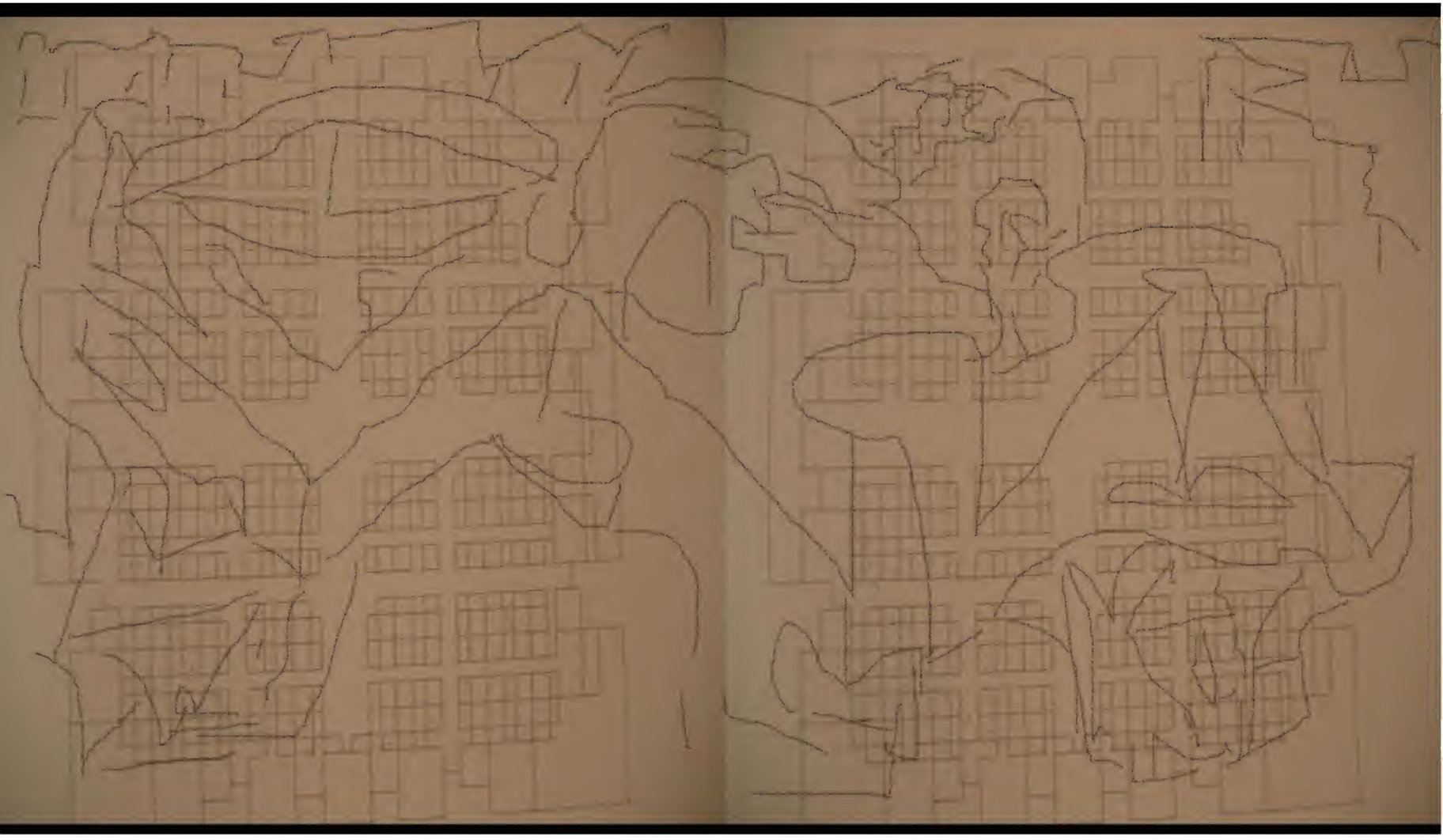
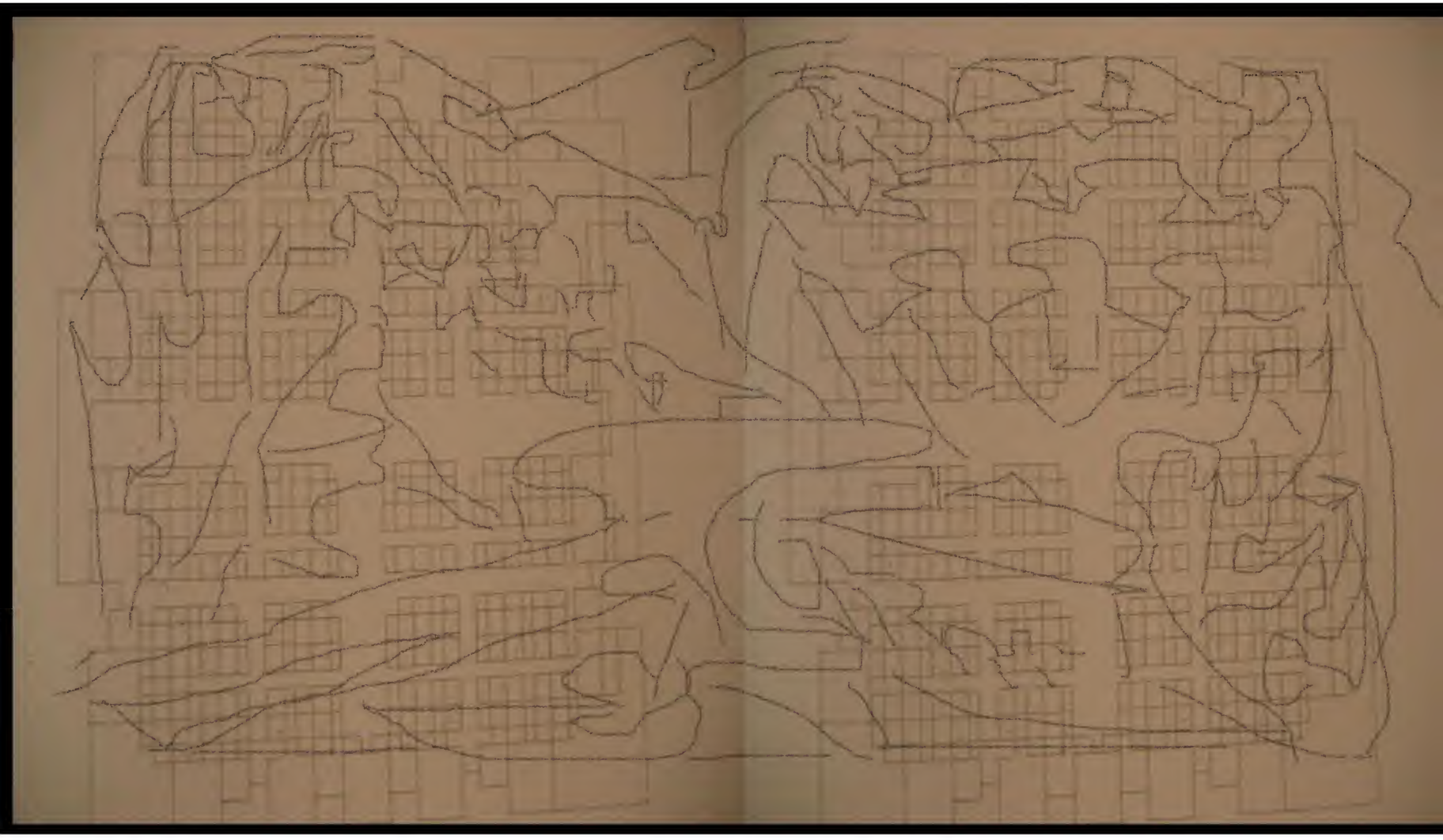
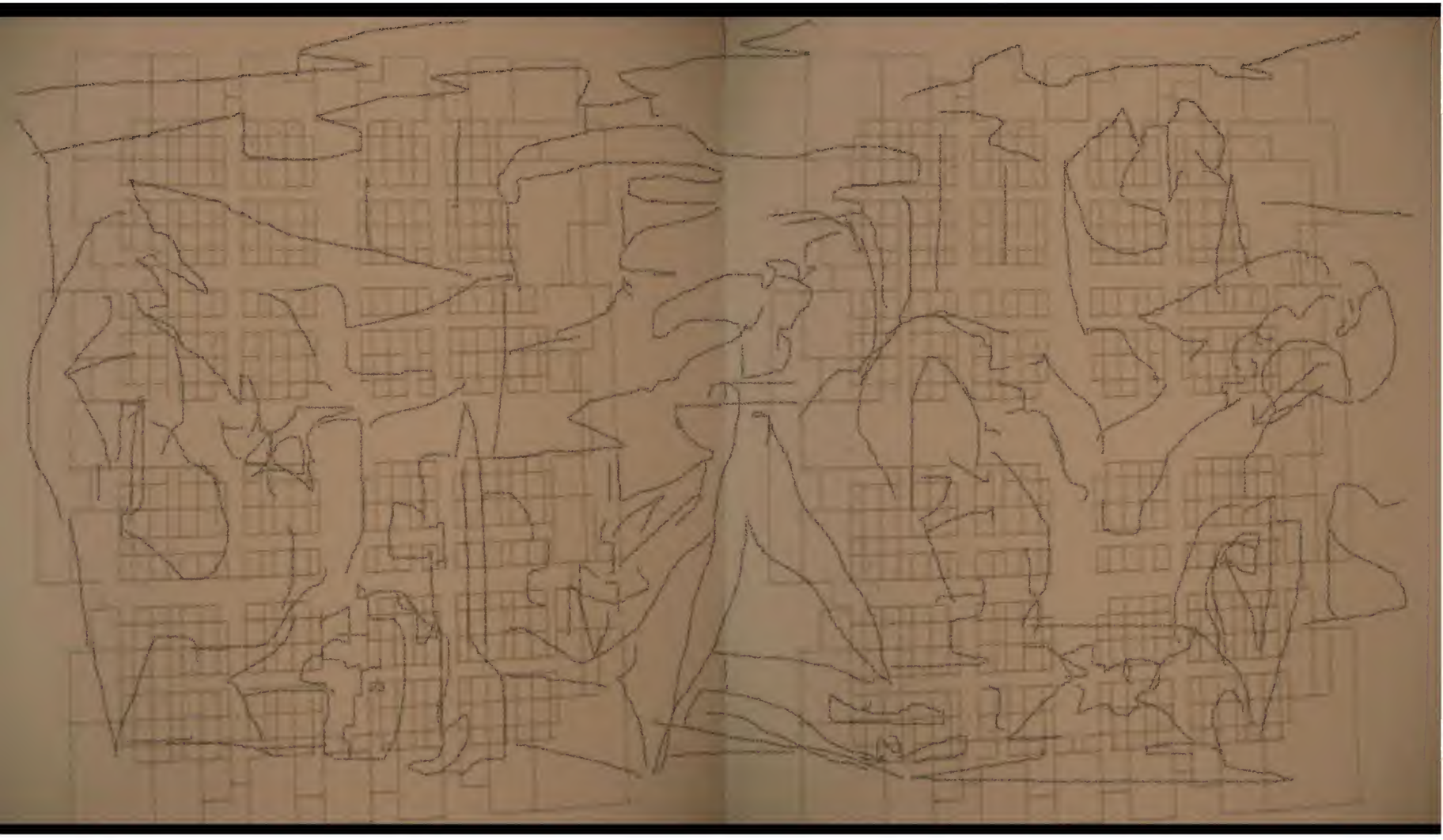


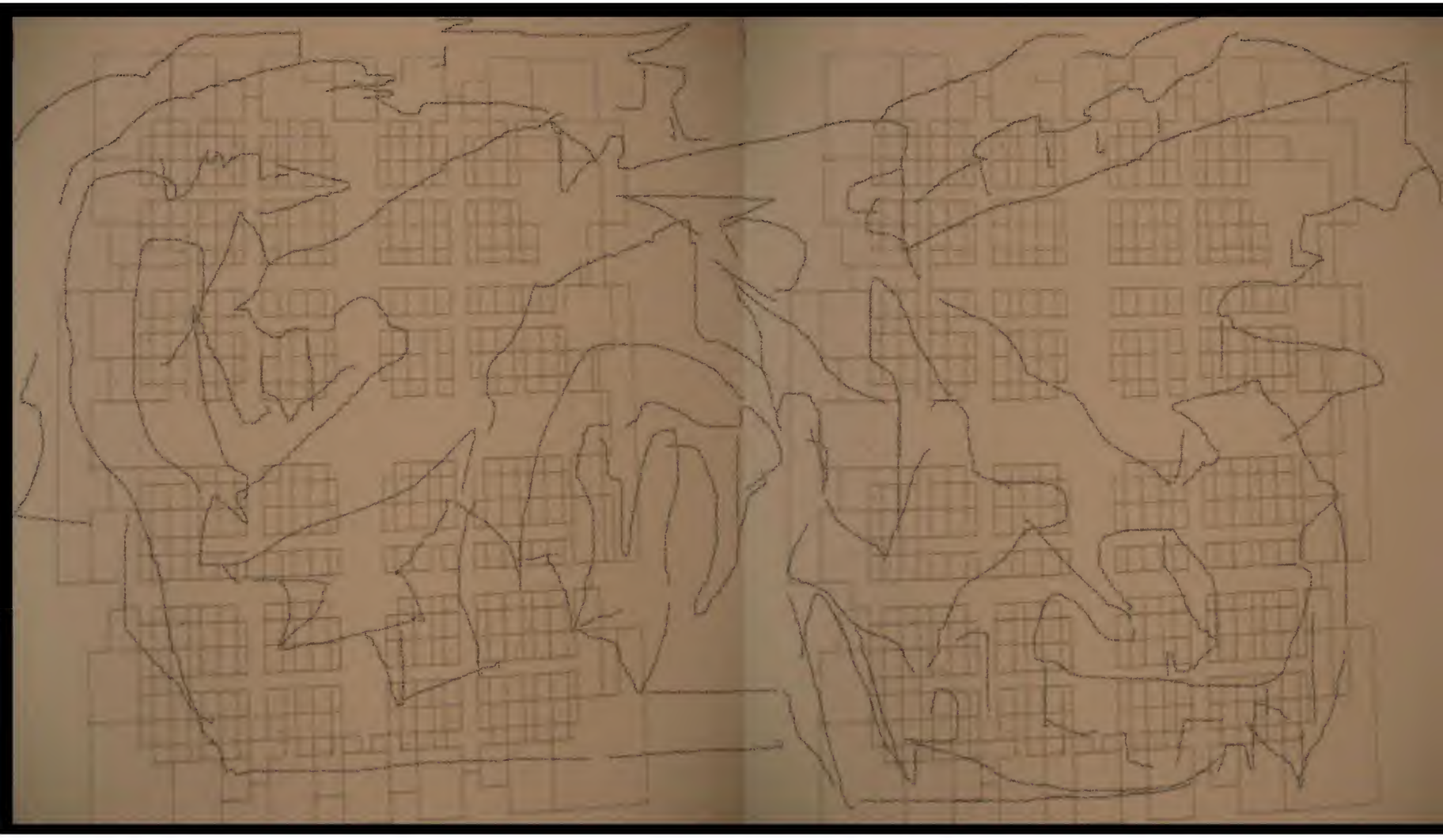












Claudia Card identifies luck- “moral luck” as constitutive as in the fortune one has in developmental motivation or opportunity and incidental meaning the forces of society as circumstance. Her critique of Kant as implicating judgement as universally available involves her disagreement on the grounds that circumstances alter the potentials of experience. Adorno similarly objected to the implication of a kind of frightening “court of reason” that was essentially utterly bourgeois.

I experience the concept of luck as “fate” or the background of the Greek sense by which the apparent order of Gods and men are in themselves ruled by chance or as Einstein put it-“ does God have choice”. The term luck, then has to do with that which is in relation to that which is not, in the saying, given the embedding of the semiotic within the phenomenological. And also in that which is not said given that the disconnection of statements towards themselves is necessary to resolve their underlying openness. Towards this Hegel backgrounded Kant halfway by indicating perception feeds off the traditional philosophical question of what is philosophy- that is the question is constitutive of consciousness, is necessary. Kant advanced the idea of conditioning: “the conditions of experience are simultaneously the conditions of the objects of experience – objects being the concept-reality.

Lacan underscored the recognition of chance as necessary to realign narratives with potentials that otherwise in a state of over-determination no longer yield responsiveness. In other words that which is in human terms must be because not other than what is yet in that concept the “other” has been established as potential. Human understanding constructs itself on the basis of establishing potential as its horizon of reference. Accordingly human art keeps going back over old territory in order to find its motion of departure by which it sees with a fresh eye somehow – perhaps to create a new mode or make an old mode that which it really is aside from the progressive loss of attention over reviews. The interesting thing about art and philosophy is that one does not always agree with one’s self. Buckminster Fuller always said he was most interested in his failures… he learned most from these…

Natural ideas as the order of spirituality-work-love in relation to cultural tropes and analytical tangents towards the topologies of experience as they emerge to layers of usage and of this agency the very question of agency are in the former case openings upon the psychological dimensions Lacan posits as psychological: pattern , transference, the subconscious and the drive, while the the agency of the latter are an agency if broadening the morphological to the morphogenic and hence what might now refer to per these issues of identity usage and being borne of ethos pathos and dialectic into the virtual realm, artificial ideas as social constructs into usage-interactive, immersive, generative. The artfulness of the latter case was taken up in an early book on computer thinking or artificial intelligence Goedel Escher Bach and cast in the mold of Through the Looking Glass as allegorical dimensioning of the chords strings and threads of “strange loops” of logic which require existing outside of their own given domains to some extent.

In a kind of earlier parallel experiment of information architecture James Joyce's Finnegan’s Wake took an end of history philosophy to use the morphemes, the sound elements and language radicals with which to construct a topology through the Romance languages in which his invented language was a kind of overarching pidgin become the entablature, the integration torus of manufactured tropes carrying a collective resonance with each word a kind of pun simultaneous to at least seven languages. He was inventing a personalized Stucturalism, which carries the tradition of Orphic diversions of poetics to poiesis via contrast of Apollonian transparency and Dyonesian osmotic consciousness between the aura and the aural towards the laurel…

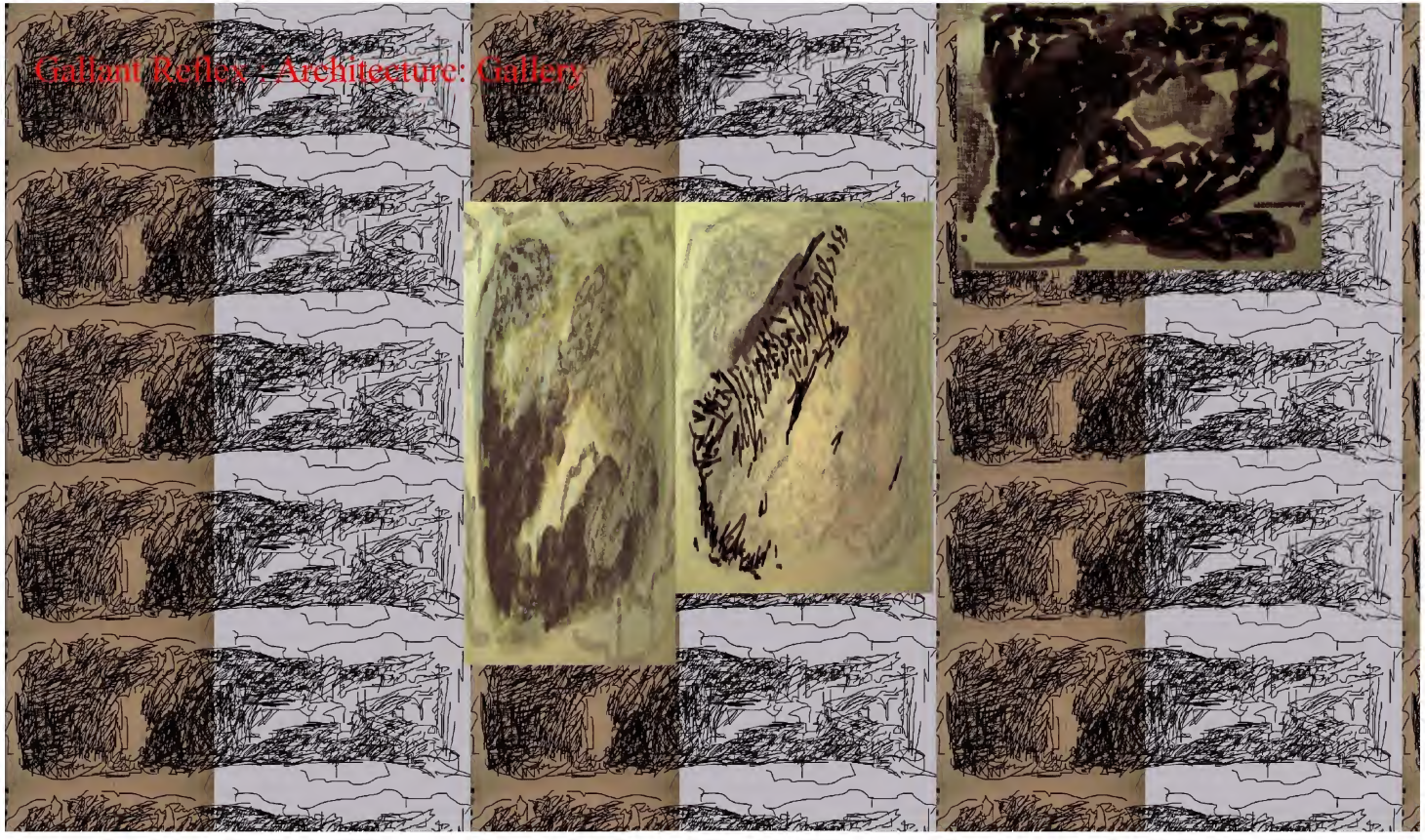
In the following project I am structuring within the strange loop of cyber drawing a responsiveness to the way this loop is in essence a reflex arc, it mirrors our own physiology. Part of my project involves relating morphemes to architectural corollaries in which the sound bridge of the word- morpheme is taken to architectural terms that use the resonance to describe their torus. The following series however is also using morphemes from the primitive reflexes, the human developmental reflexes which launch our vocabulary of movement and to some degree are a selfmodifying alphabet of movement which is cortically integrated on many levels one of which is visual accommodation- the way these also ultimately construct our use of vision. Upon these lights art may construct what begin as what Stan Douglas terms in the animal kingdom charismatic megafauna but potentially generate beyond this the advance of topologies reflective of creative origin.

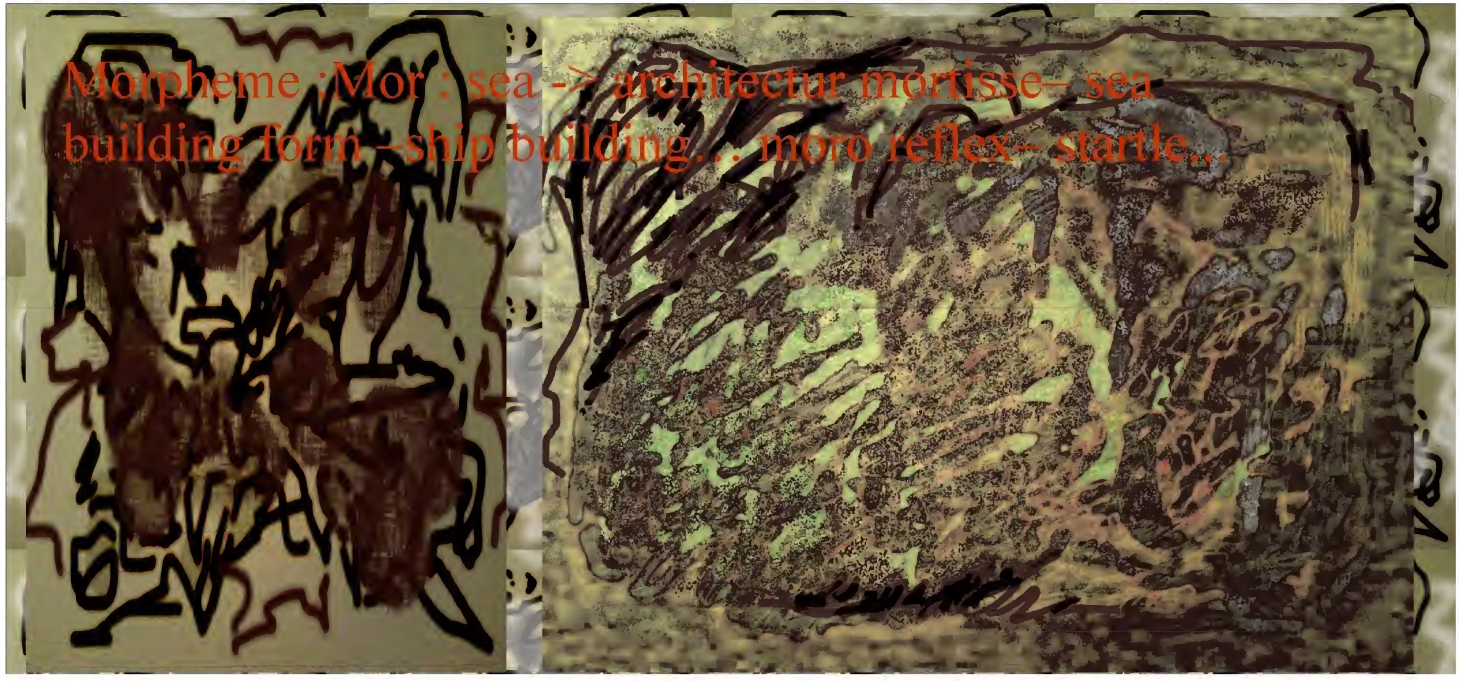
Gallant reflex- gallant- amusing- lively gala: festive architecture; gallery

Moro= startle mor- sea shipbuilding

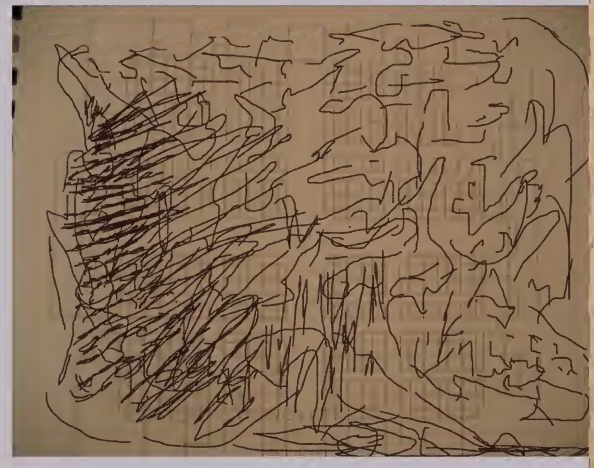
Thon- tonic Asymmetric Tonic reflex sym: in company

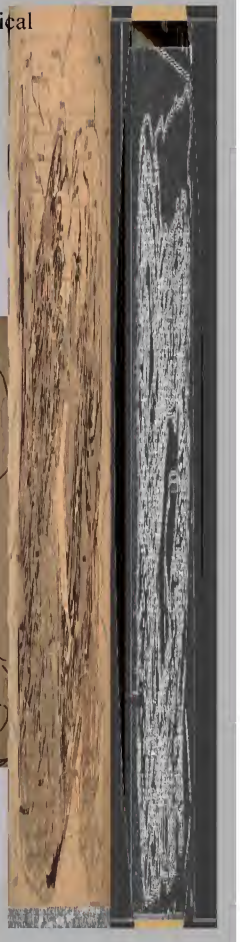
Scratchpaper 14

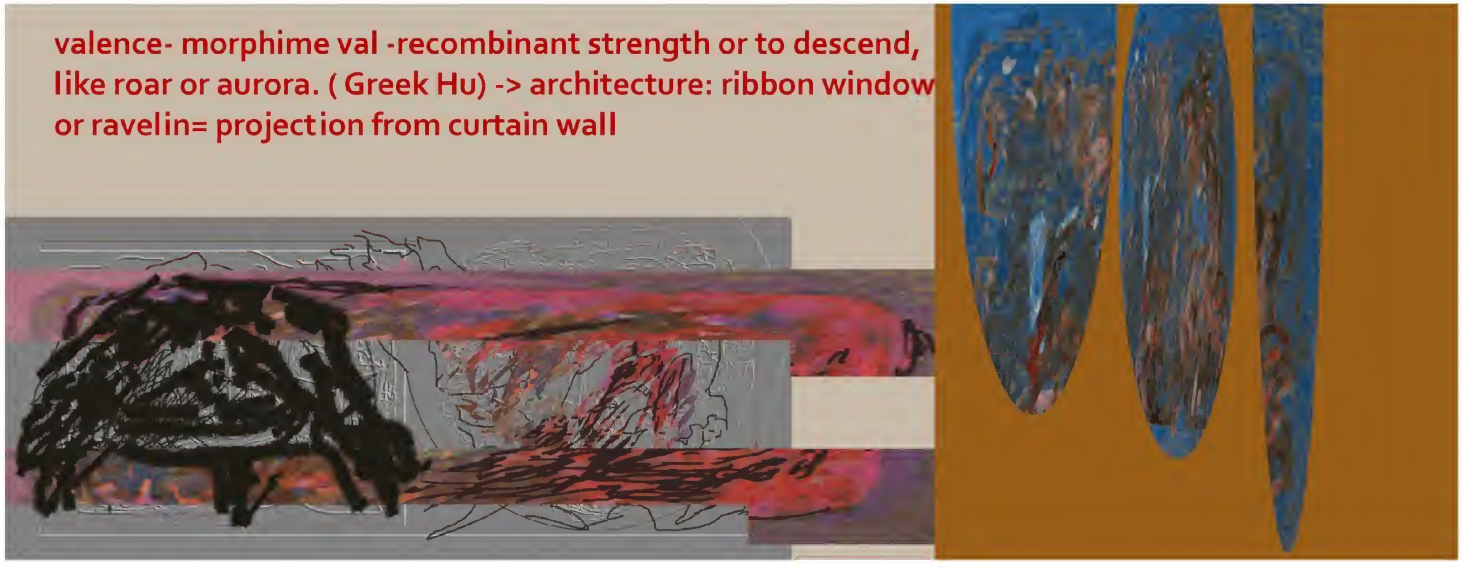

Gallant Reflex – Architecture: Gallery


Morpheme :Mor : sea -> architectur mortisse– sea
building form –ship building... moro reflex– startle...

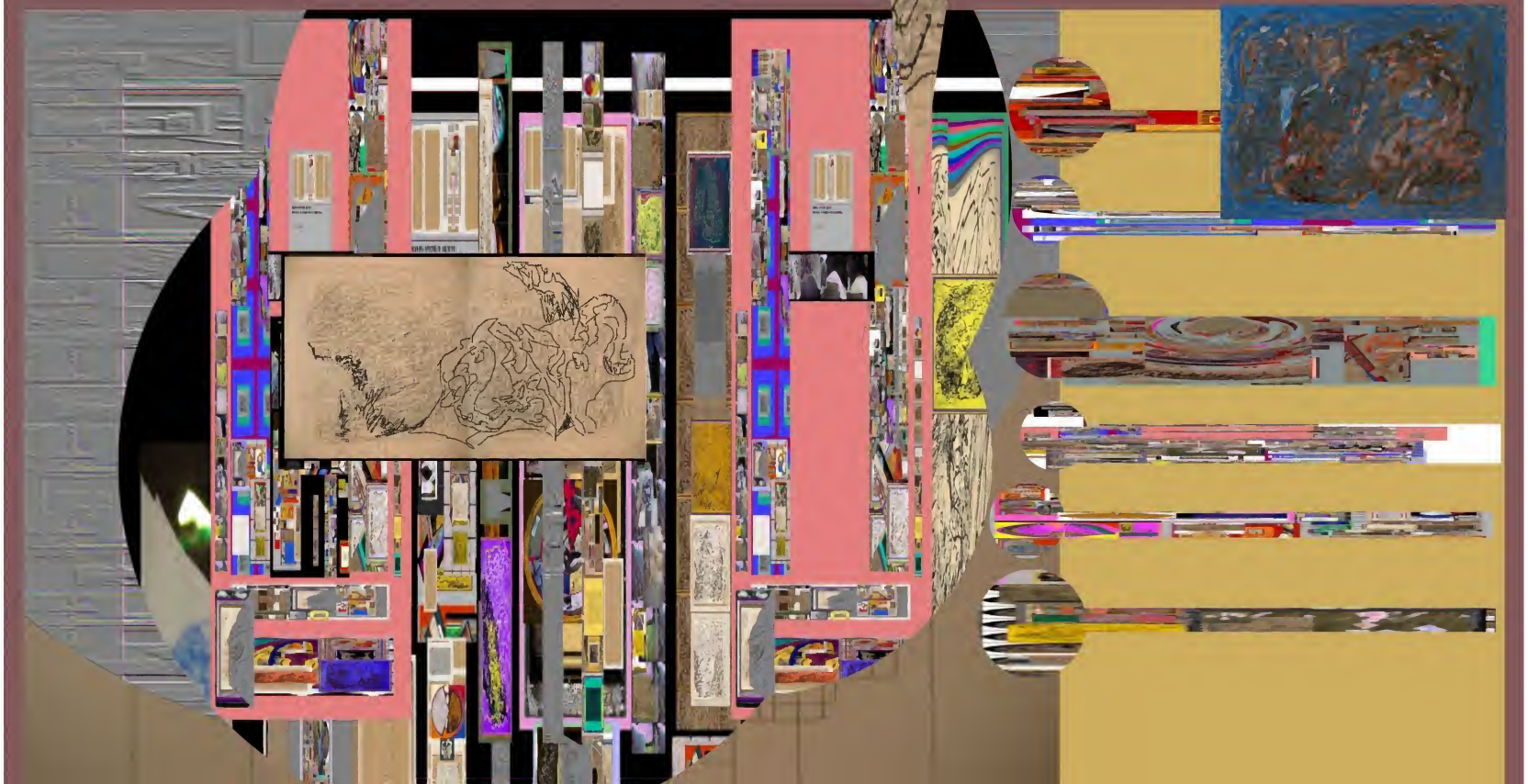
Morpheme sym: in company– architecture: asymetircal, symmetrical
Reflexes" asymmetric or symmetric tonic reflex.



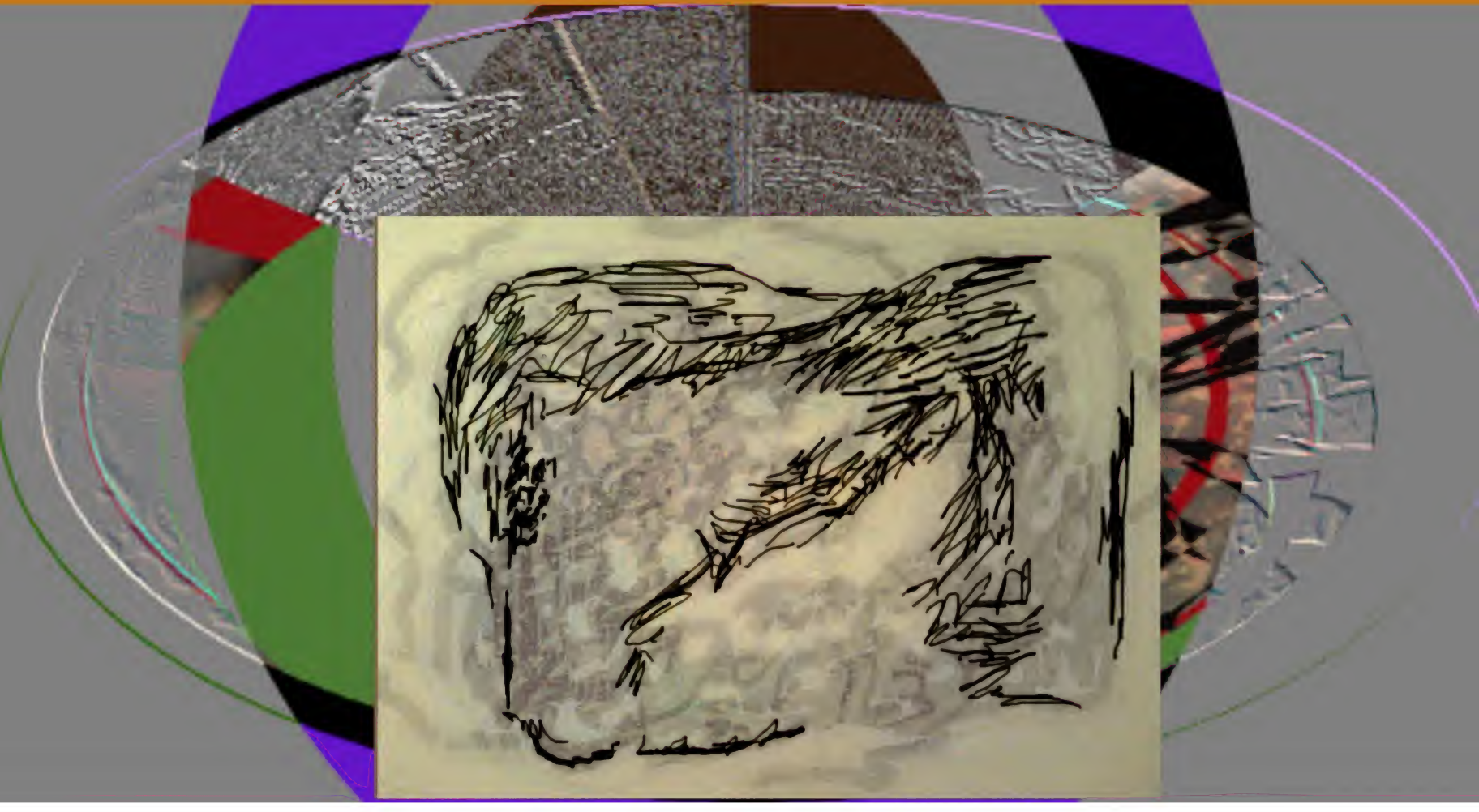



valence- morphime val -recombinant strength or to descend,
like roar or aurora. (Greek Hu) -> architecture: ribbon window
or ravelin= projection from curtain wall

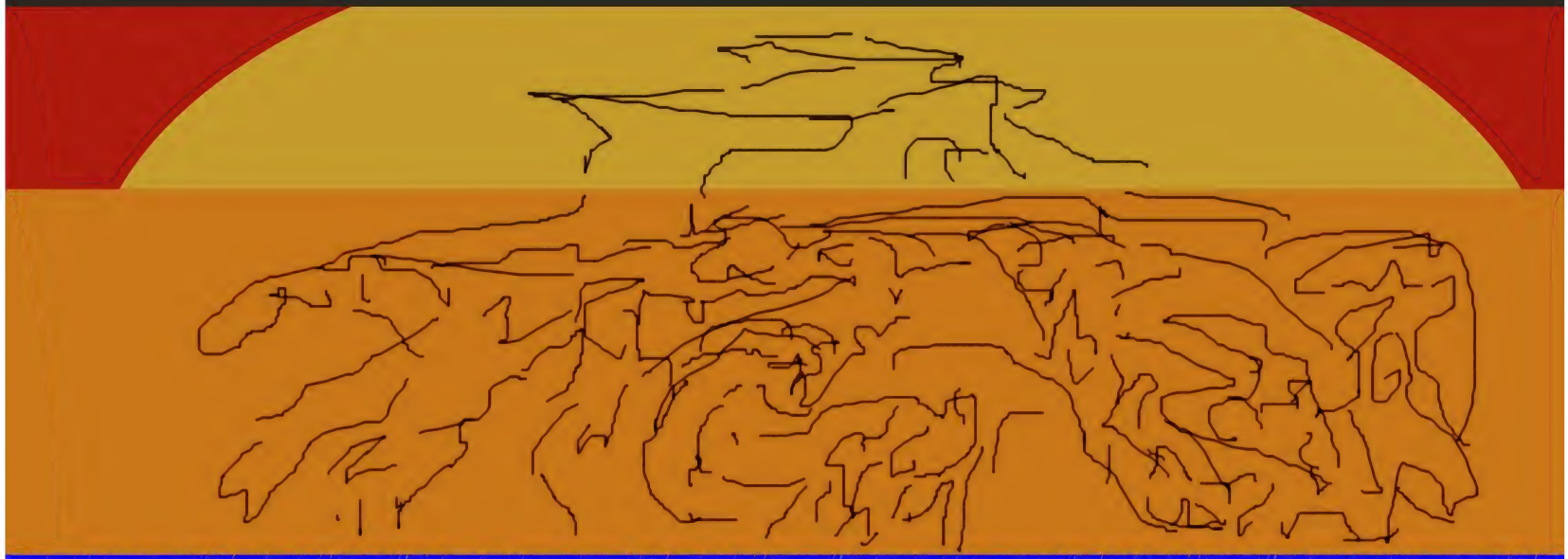
"term": architecure
=trunk completion
of a plinth
plexus
of nexus

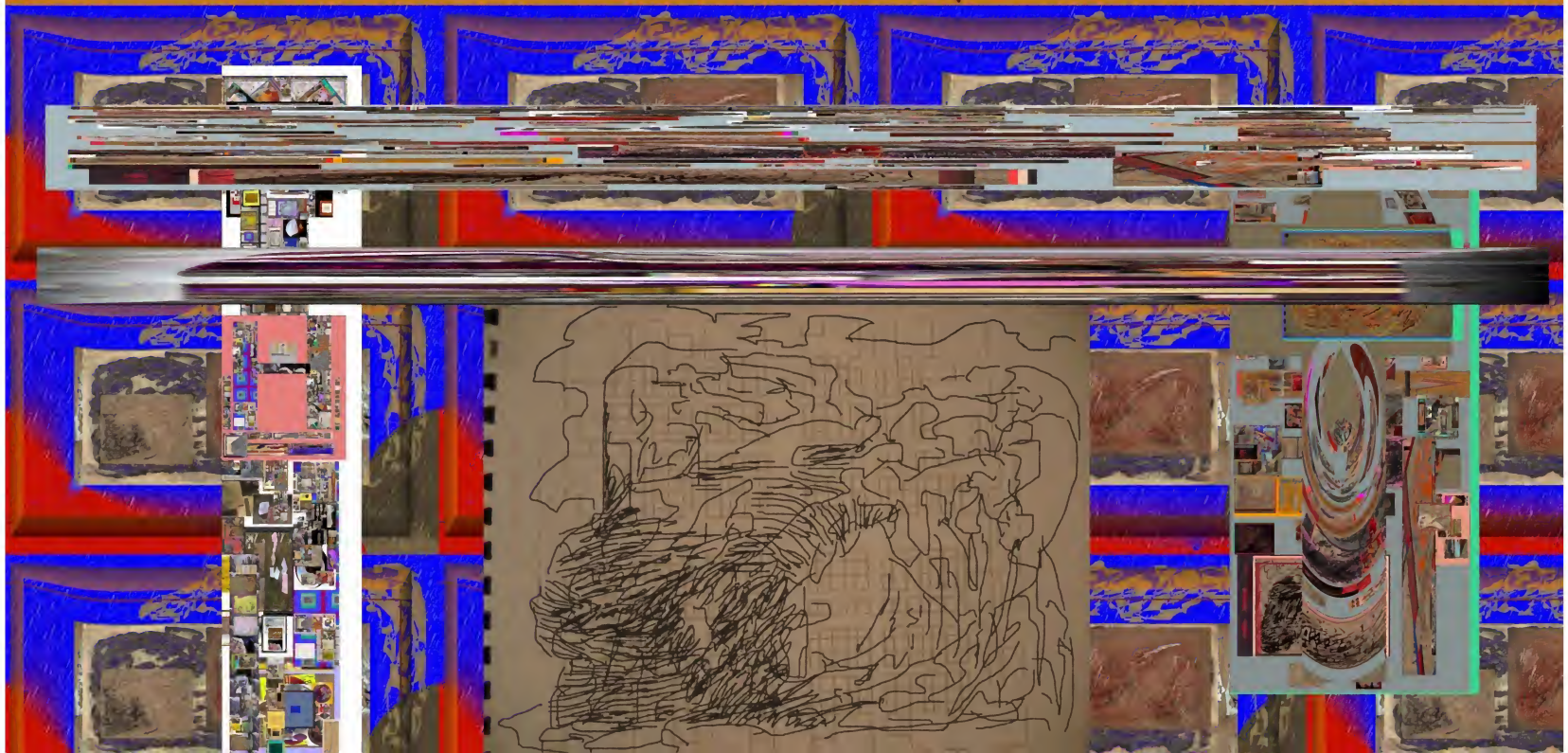


trope: turn of phrase- topological horizons of coincidence ->architecture: sculpted spoils: trophy…. trope of a trophy: sham ruins (atrophy)

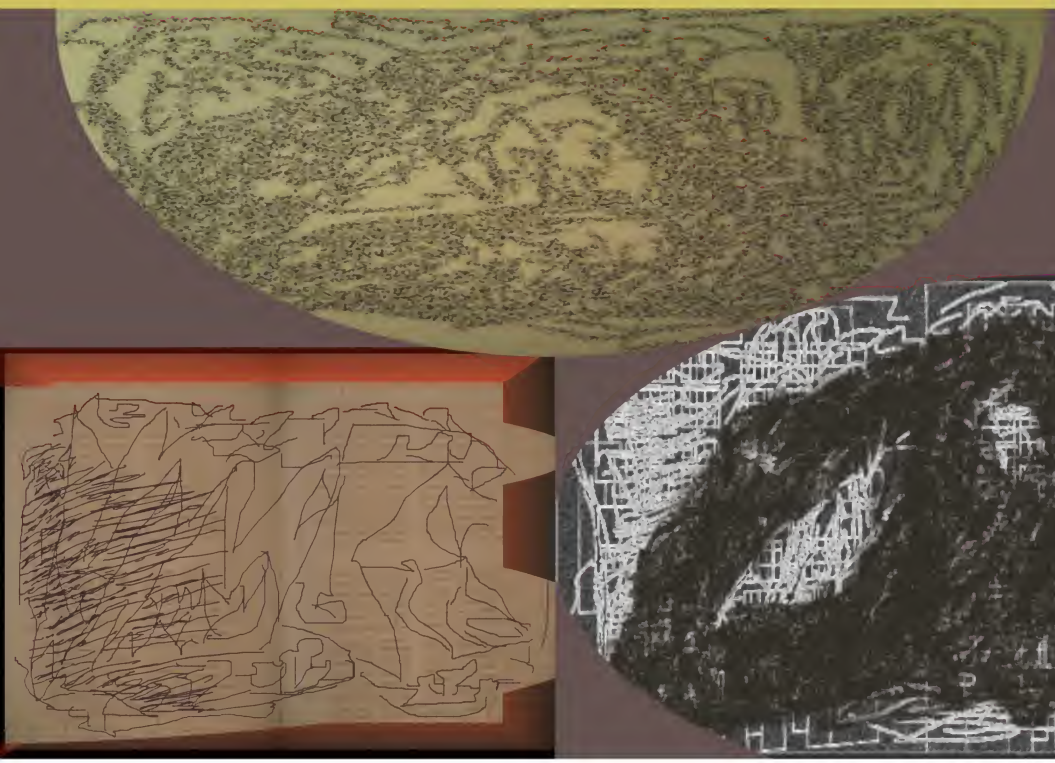


morpheme Pl= time, entwine, architecture--> plate tracery

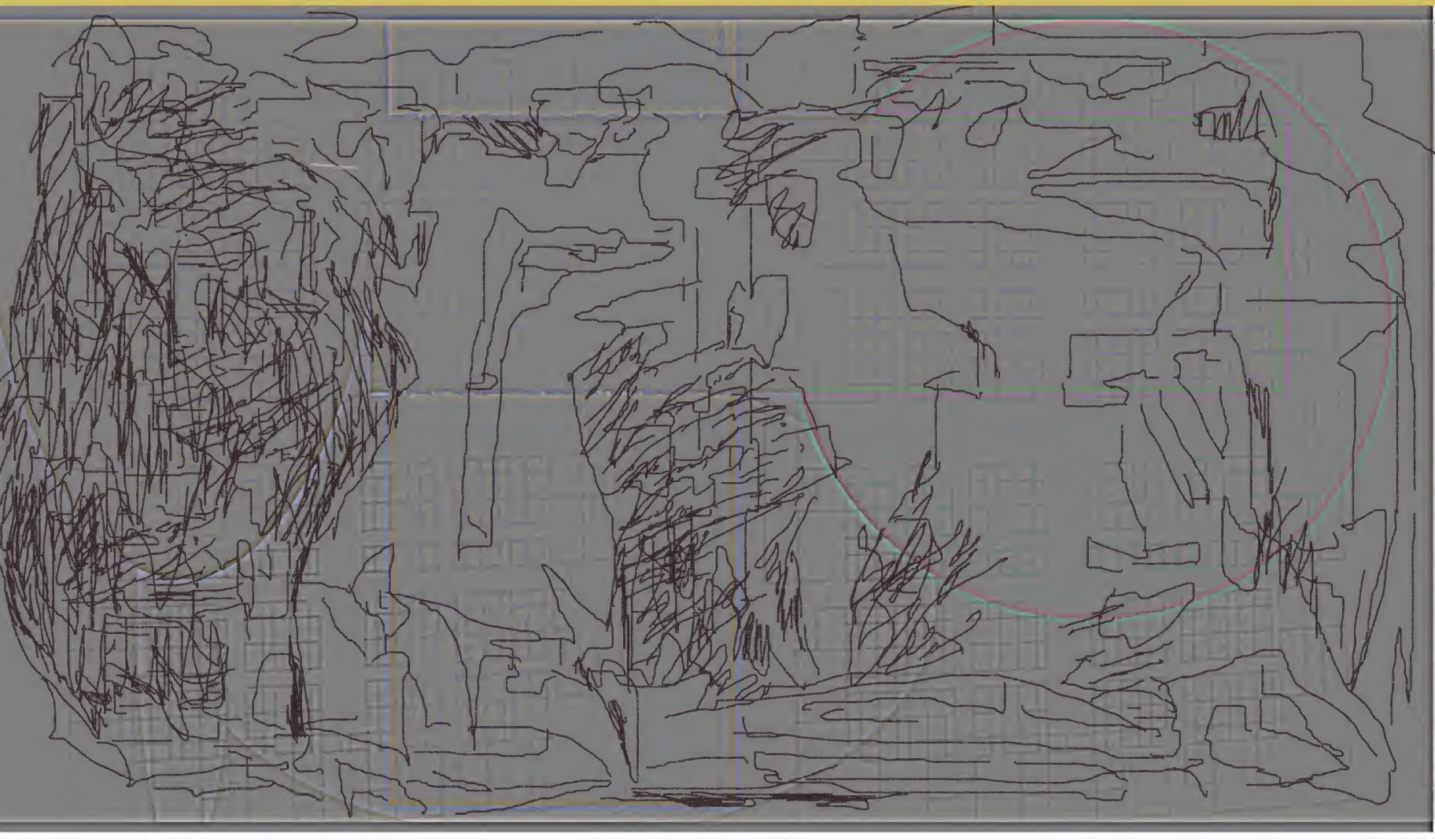


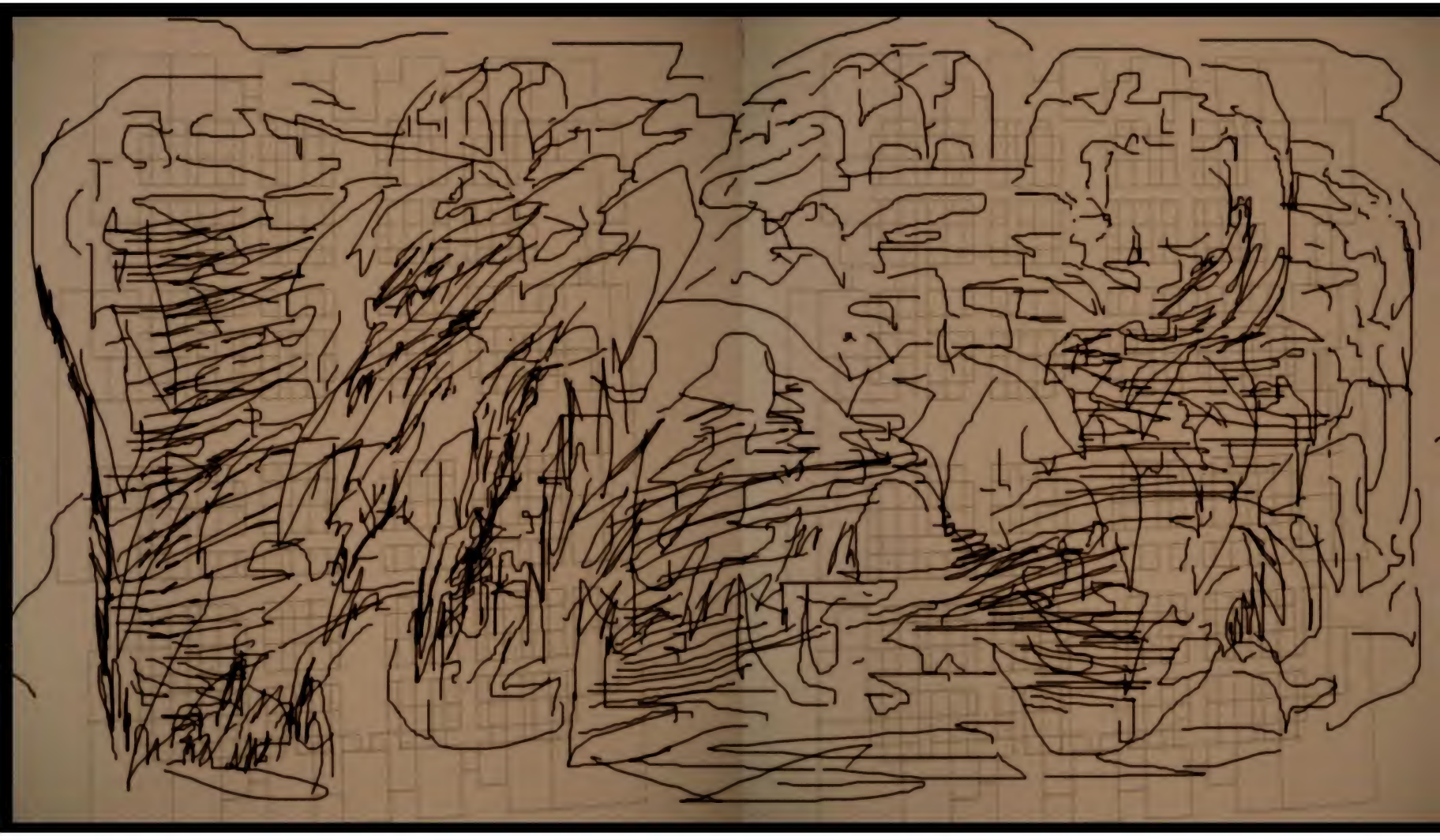


Morphemes: Penn weight
Pen:feather… feather weight
champion in architecture = pendant
: boss (nob) ceiling structure
like chandelier.
….. embossed in drawing…

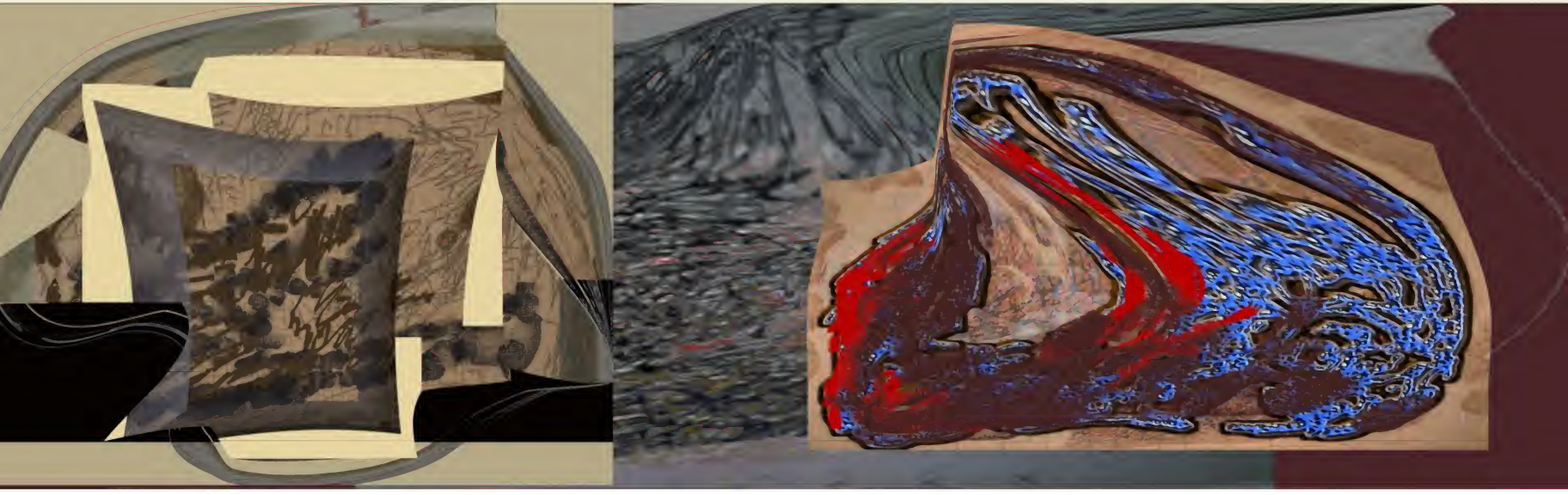


Mopheme: Mis- (hate) - misen page- randomnize the order…fresco/architecture-> strappo or incised lines for days work disrupt the pictorial origin. (similar to asking who was the first person to die in history: evolution makes a particular hominids case as man impossible- there fore there was no first, no second…. death is thus strangely indeterminate.

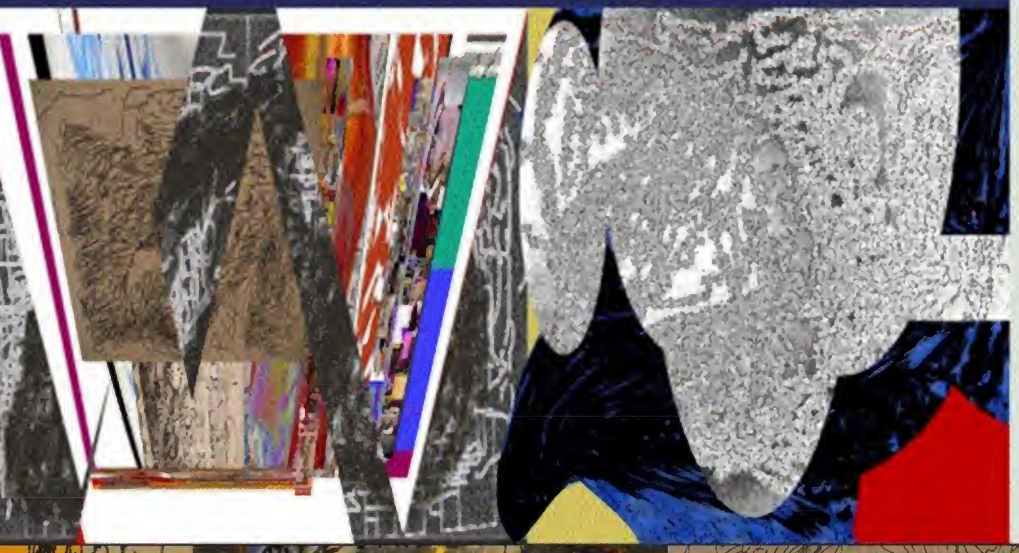


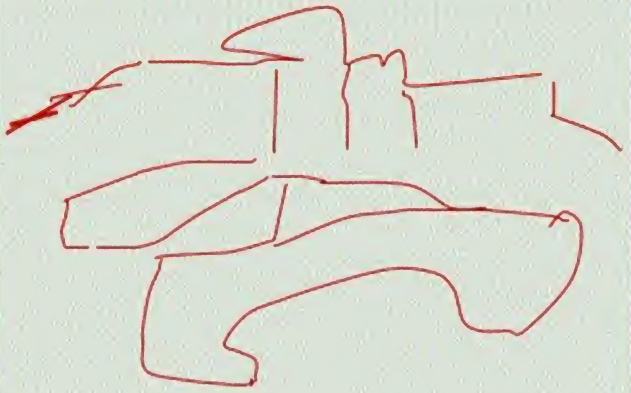


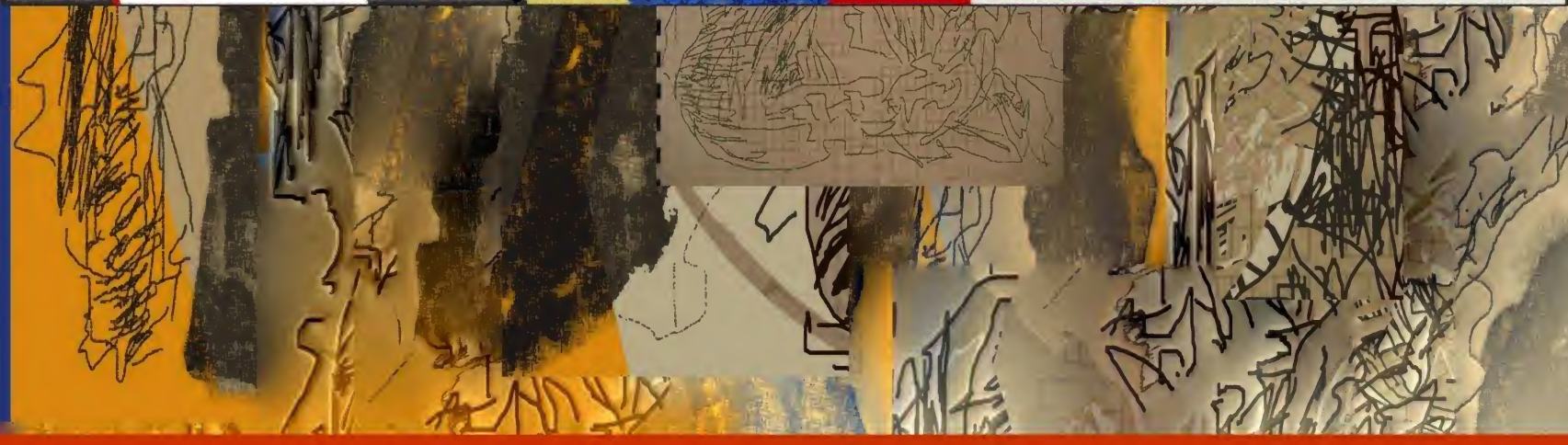
Mobility of maybe :morphime moibe Greek to change-antemoibe change- antimetabole successive terms reversed ie red sun sunred- terms are towards "scan" root of ascend, descend per poetic metre or to observe closely. Change/exhange reflect on trope or turn of events forming perception as turn of phrase. Architecture: Moebeus strip but also the architect Mique, has thanks to Finnegans wake "the mooks" an association with flux, he was architect for Marie Antoinetes caprices. Shaun as related by name to Stanislaus king who originally hired Mique makes the identification probable although my own.



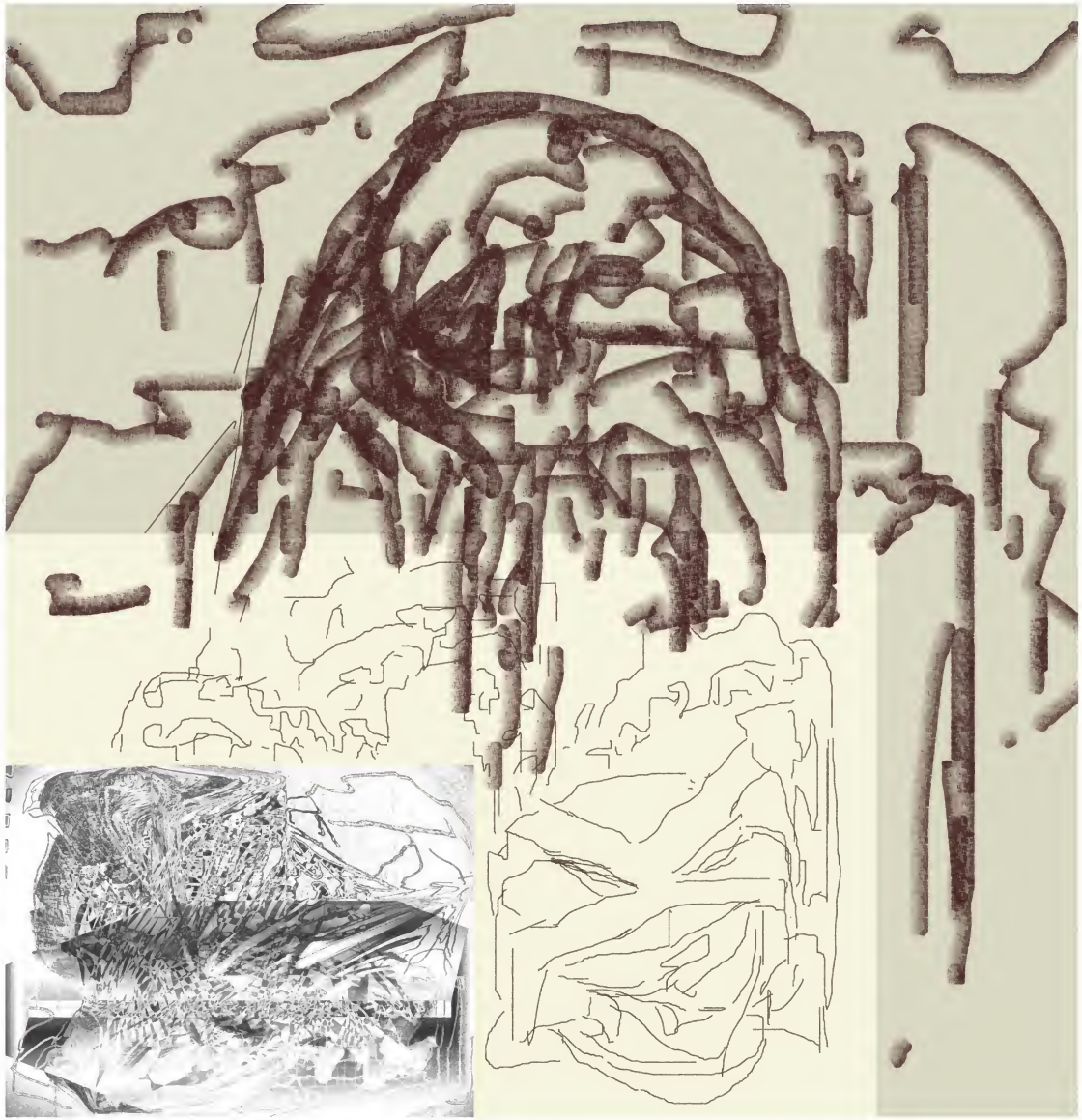
Morpheme: gage= pledge. :architecture: engaged columns - to wall .

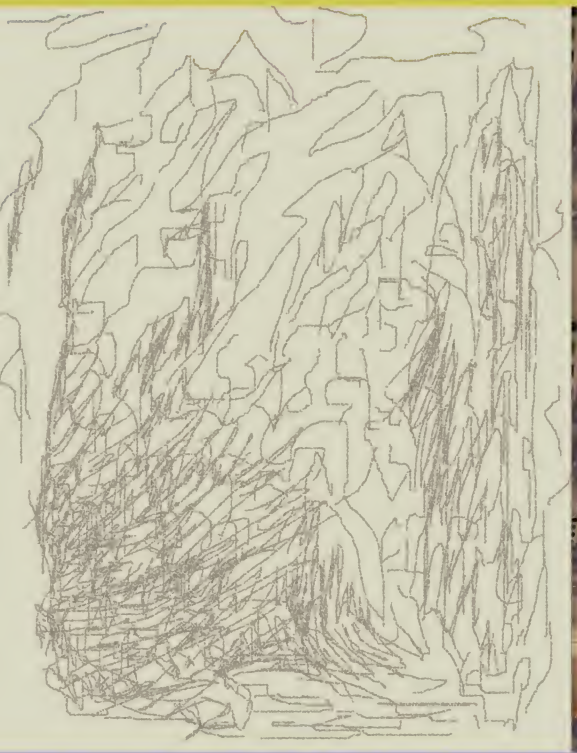


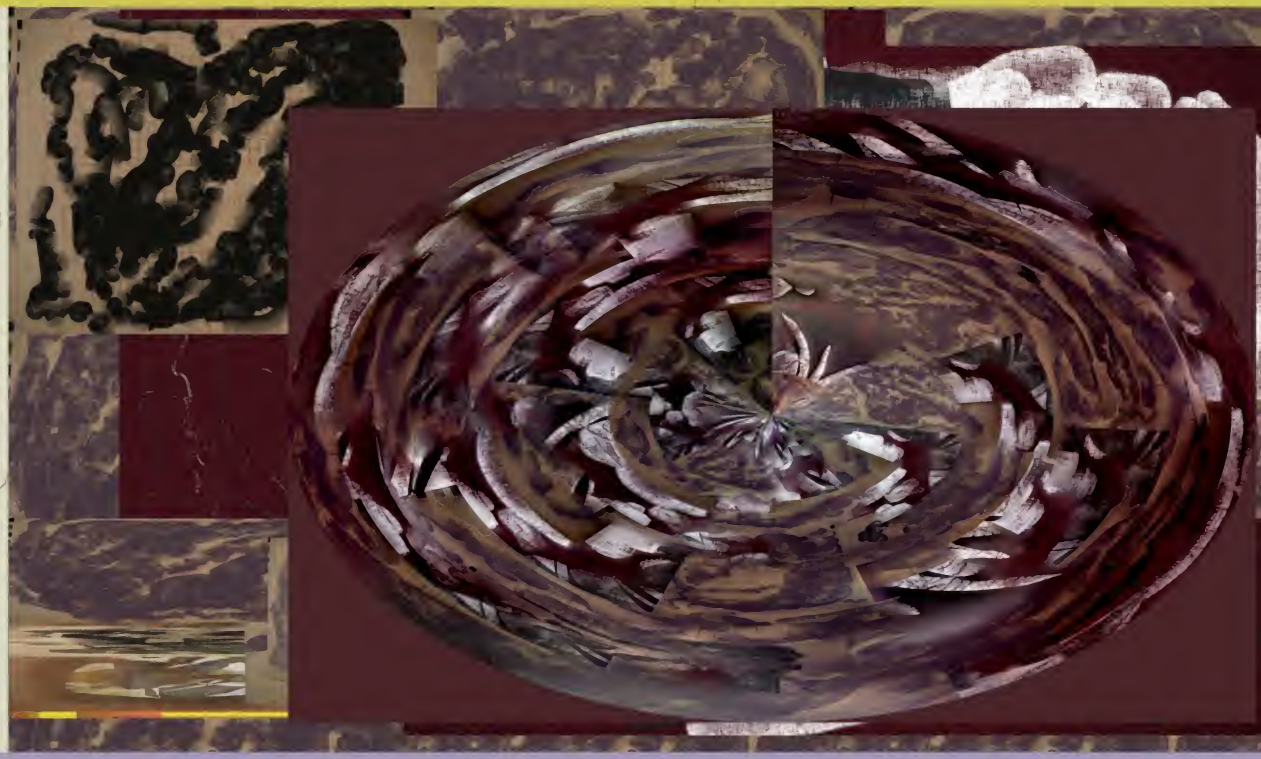




MORPHIME: “EL”-LARGER PART-> LINKED TO BRACCIA OR ELNA, FORARM LOOP OF ROPE... INCH = 12 PART: ARCHITECTURE: SUINCH-ARCHES
SUPPORTING DOME TO SQUARE: POSSIBLE QUID OR THING MODIFIED TO SQU PER SUARE AND INCH MEANING COMPRESSED THUS “SQUINCH”.

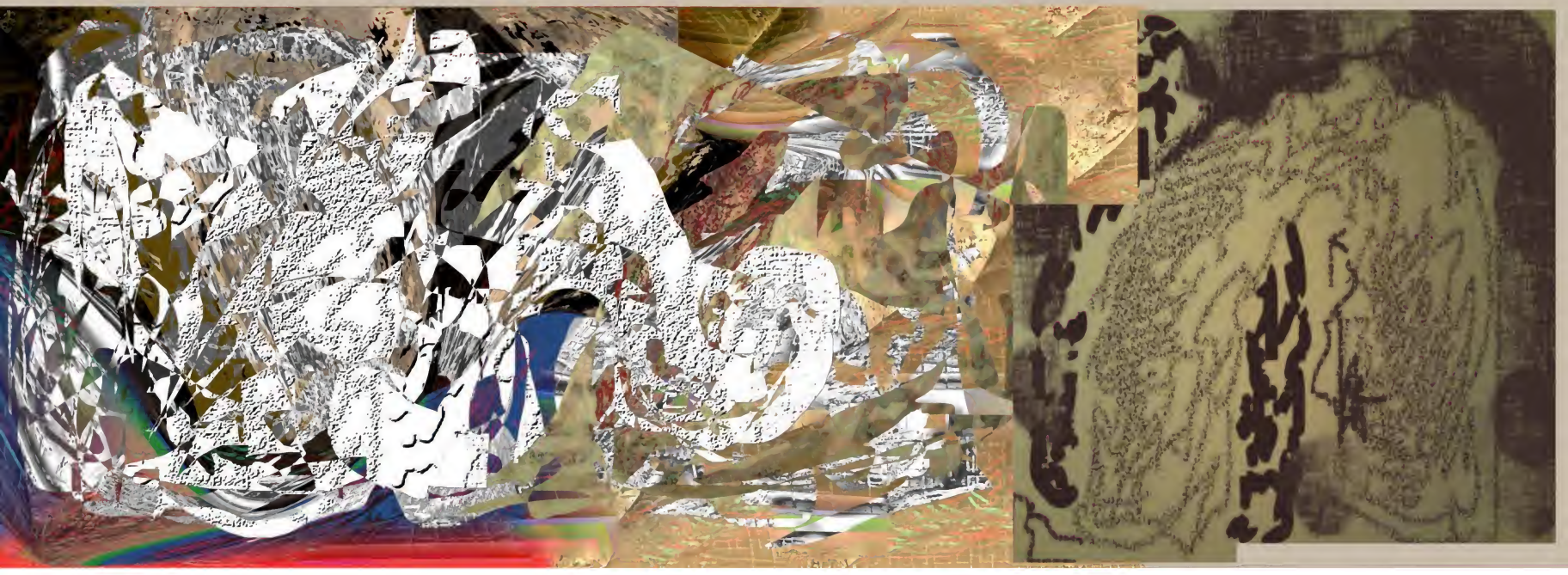


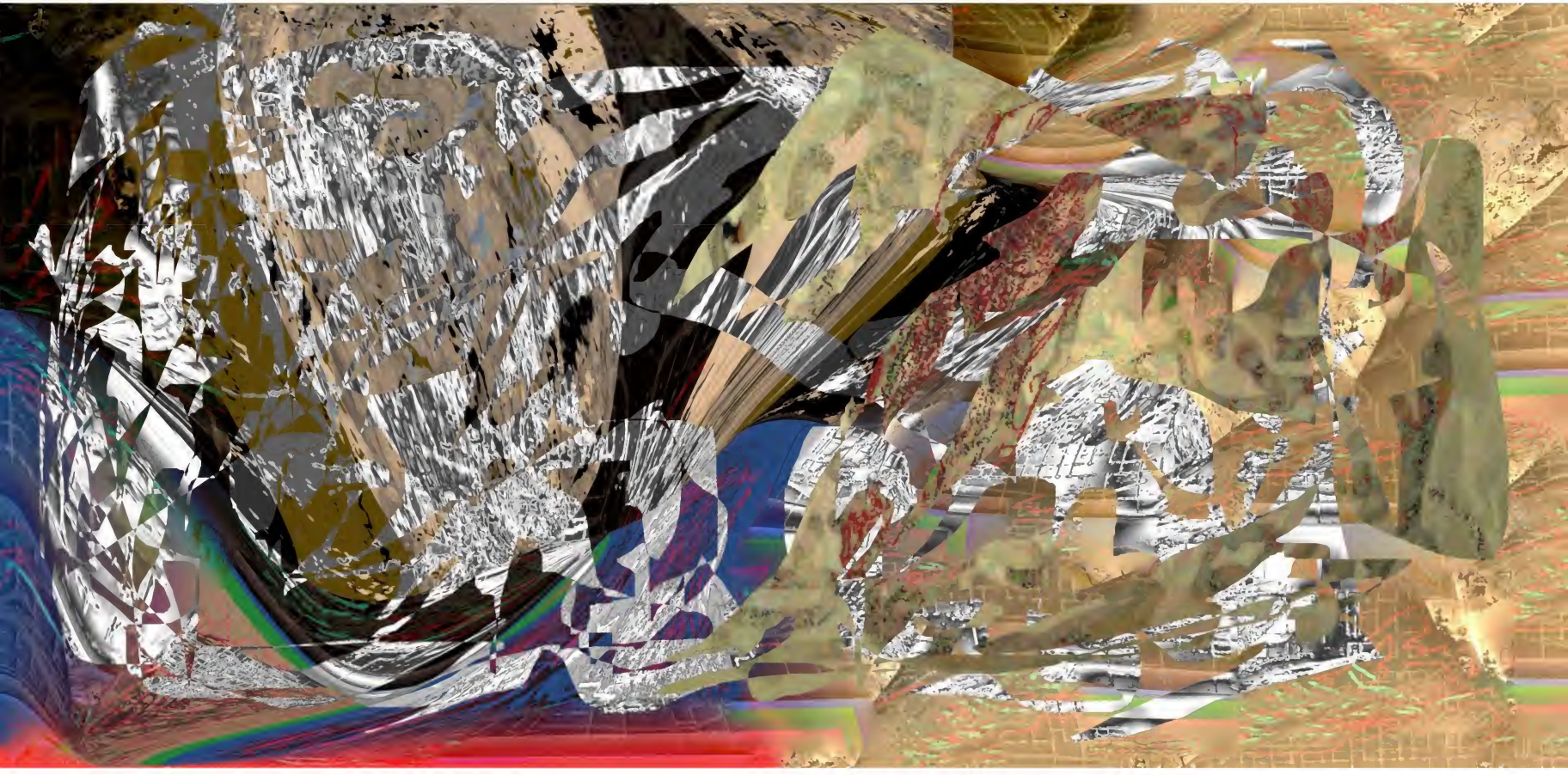


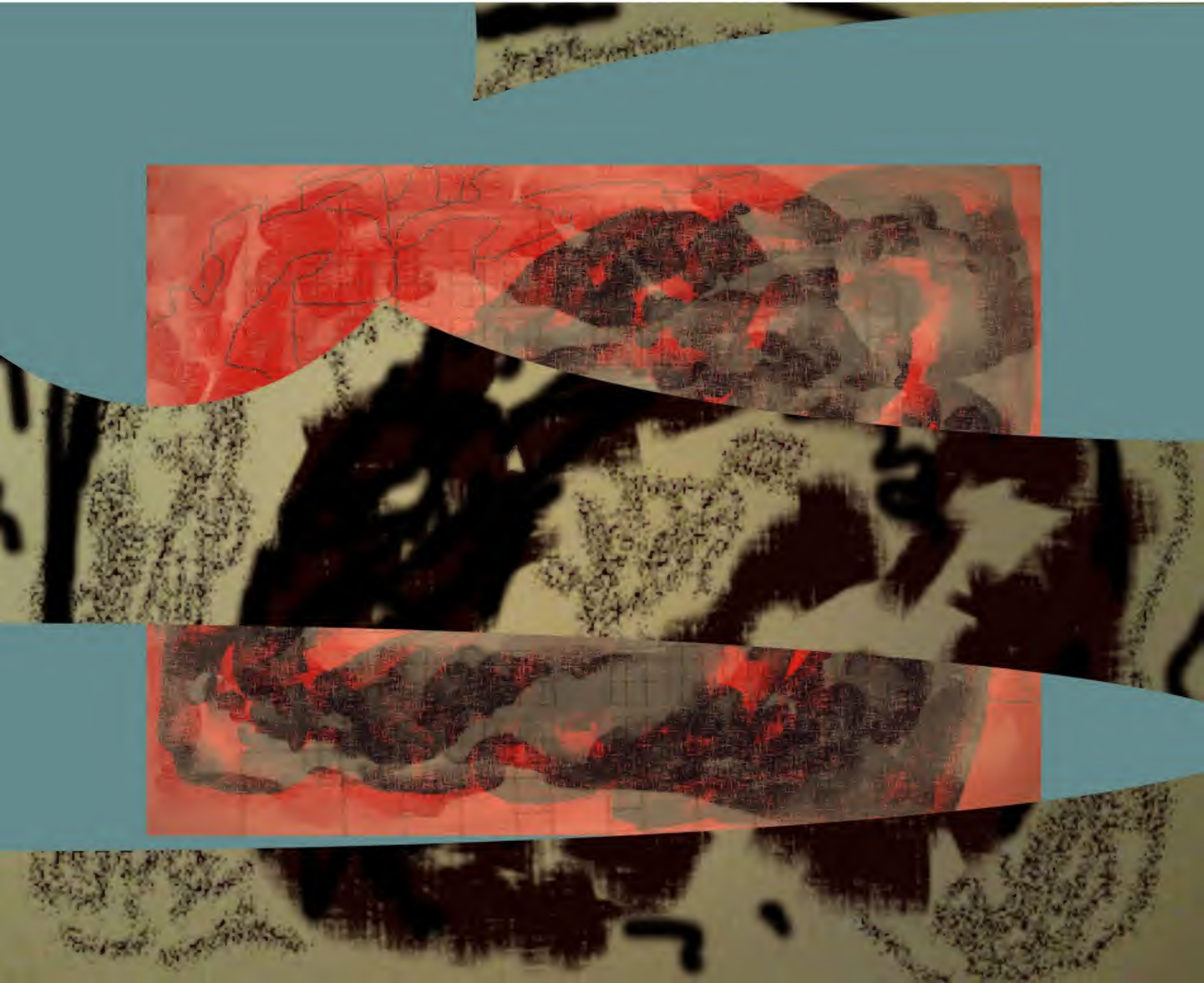


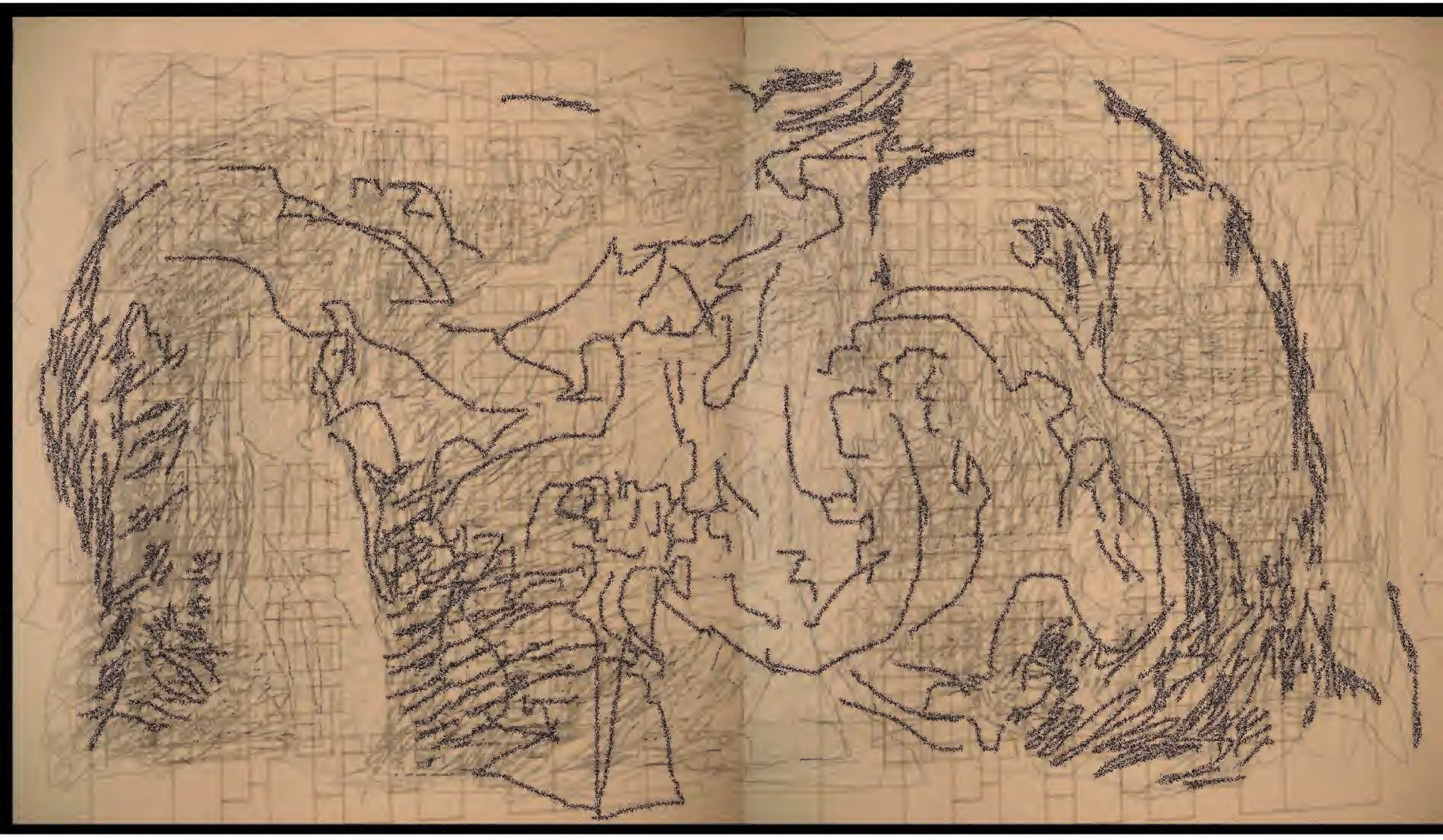
morpheme og : from Greek okw : to see (ok)...Architetecture Ogee = sine curve ie ogee arch. the S is awkward because it contradicts itself, sight is awkward...

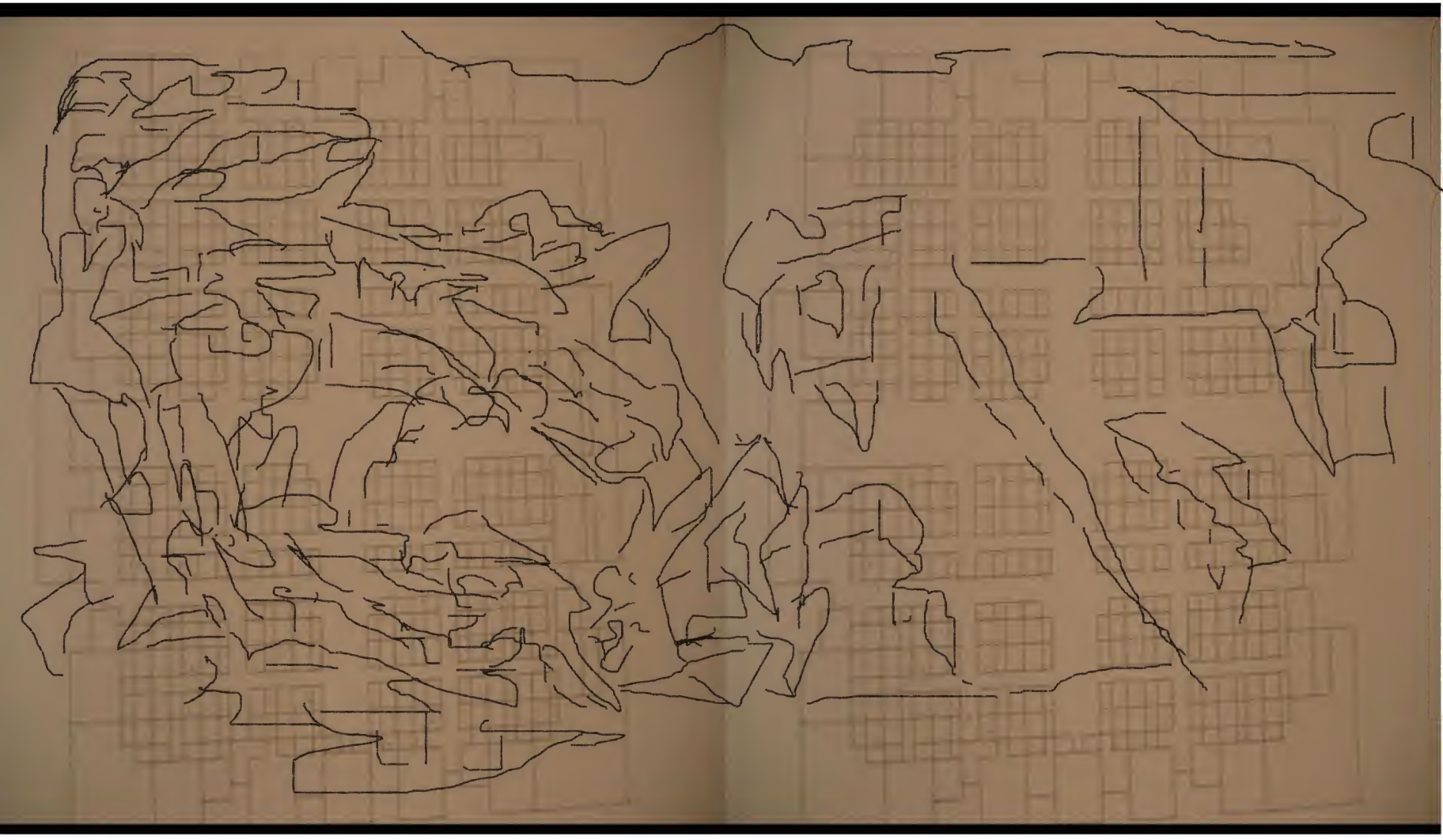
Bow and the Lyre Bolero: (unravelled)-> ravelin ray: lemma melee morphed from form
morphime lem= lemniscus greek: Pendand wooden ribbon... Architecture: Boulevard : trees are lemniscus

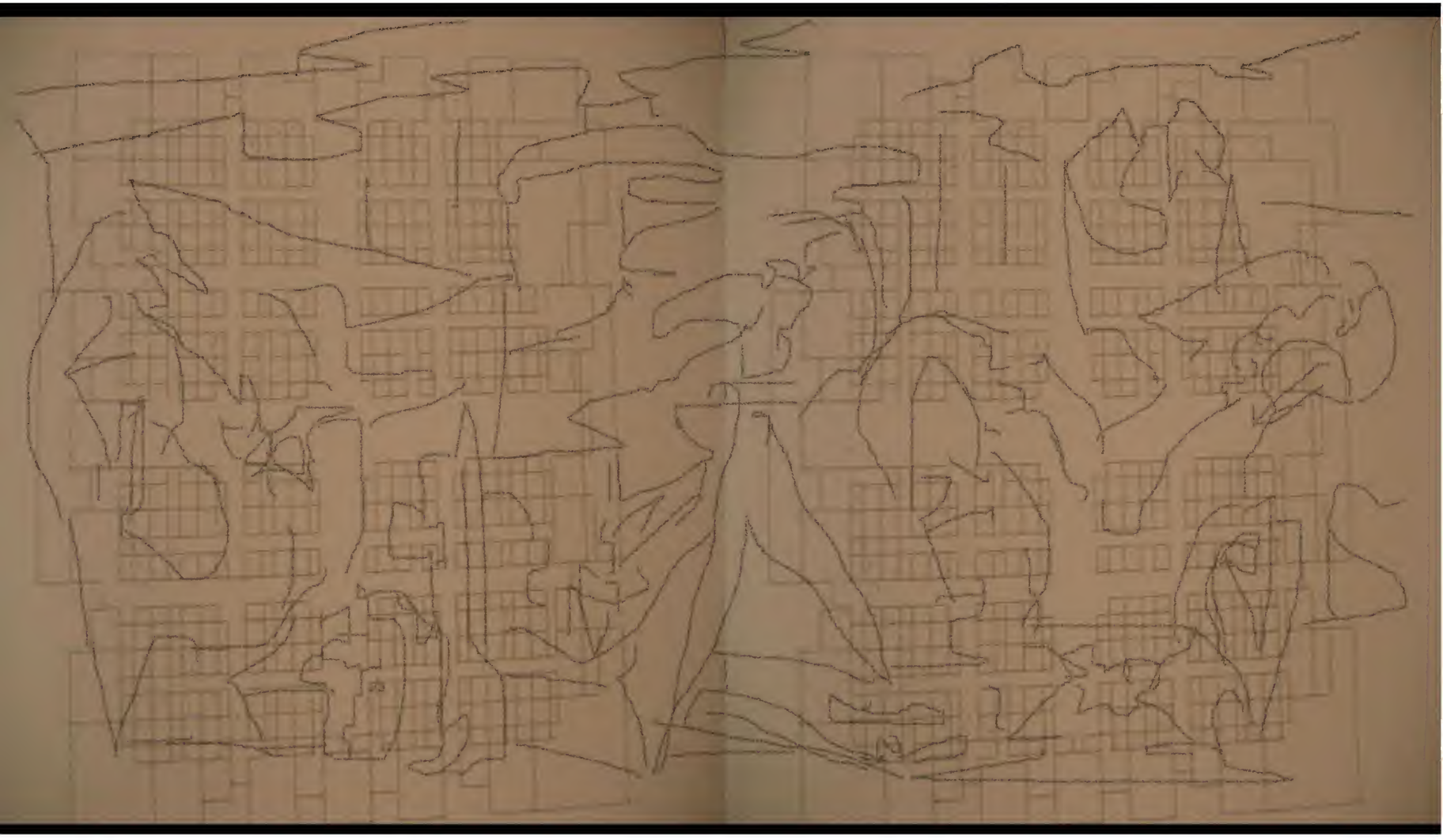


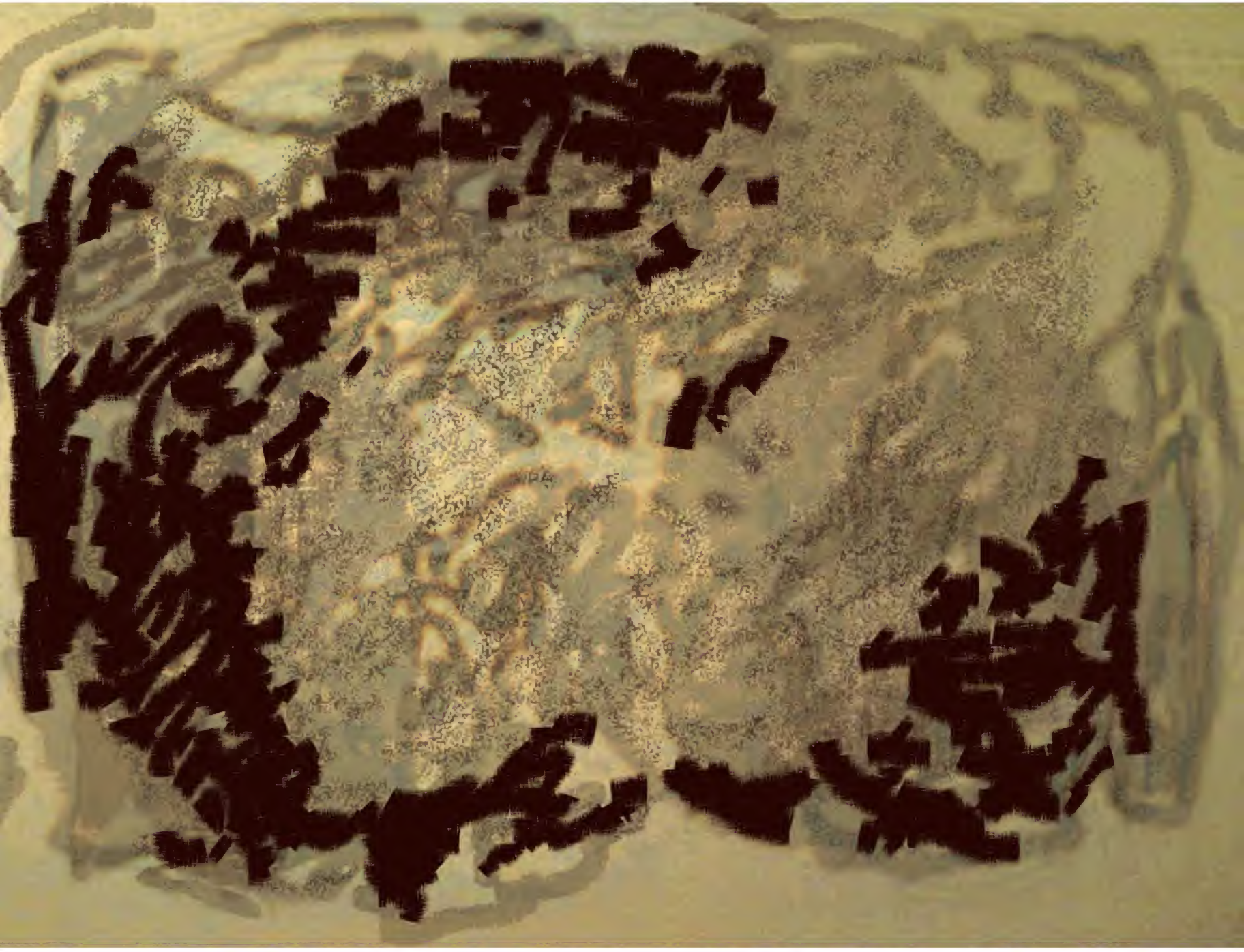


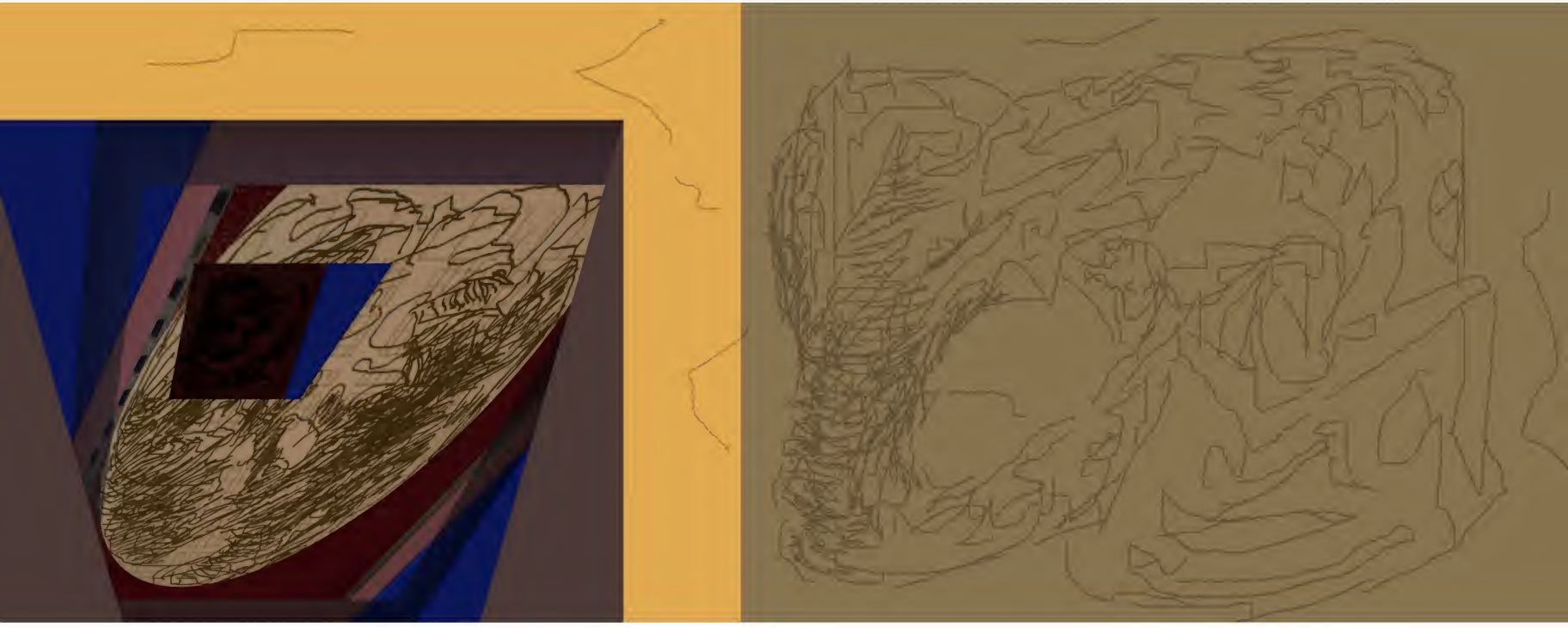


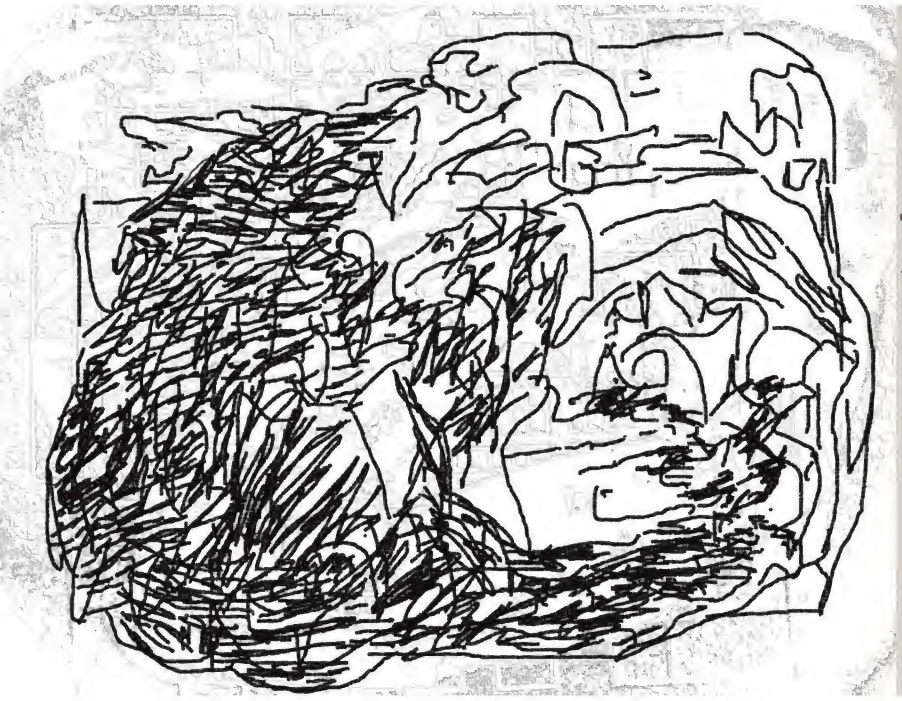


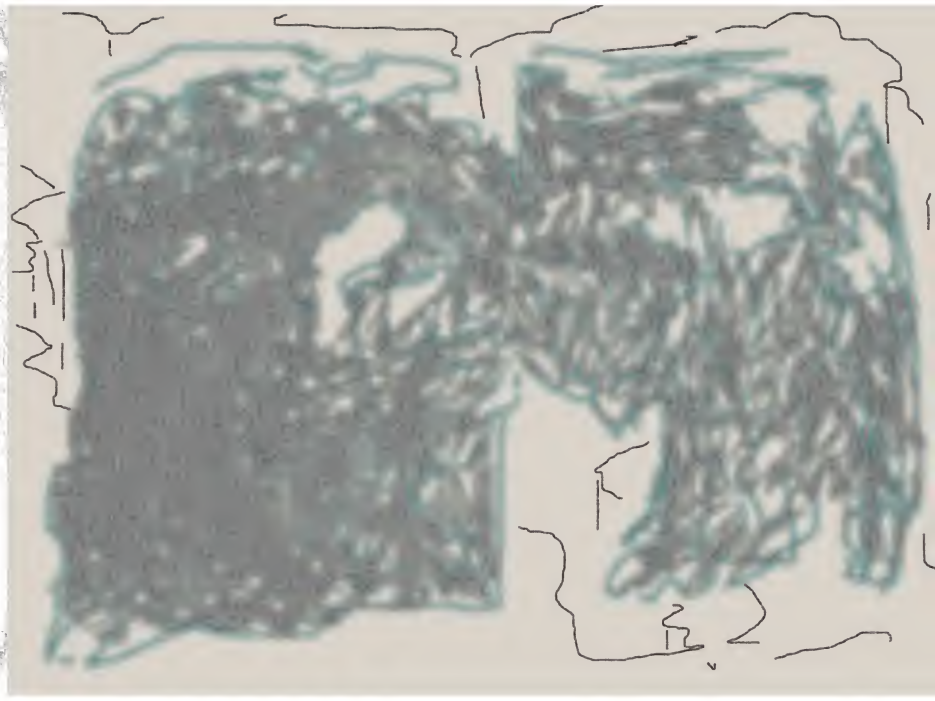


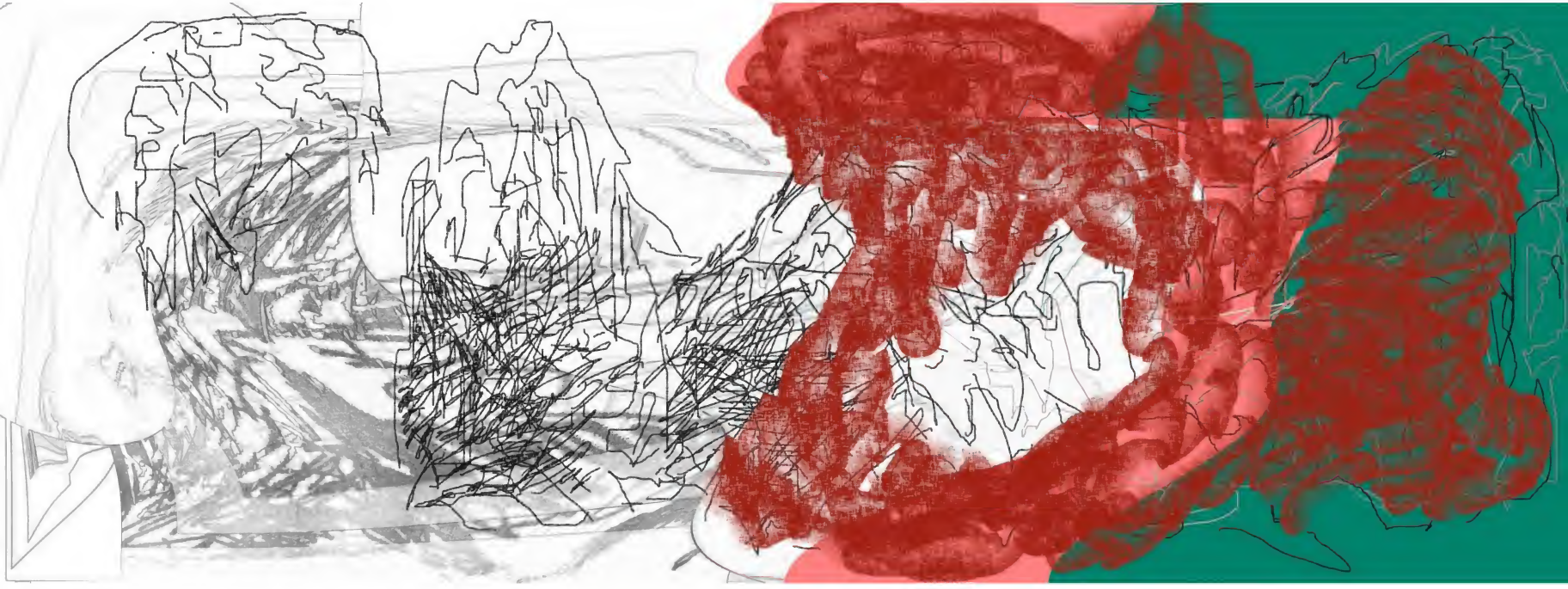


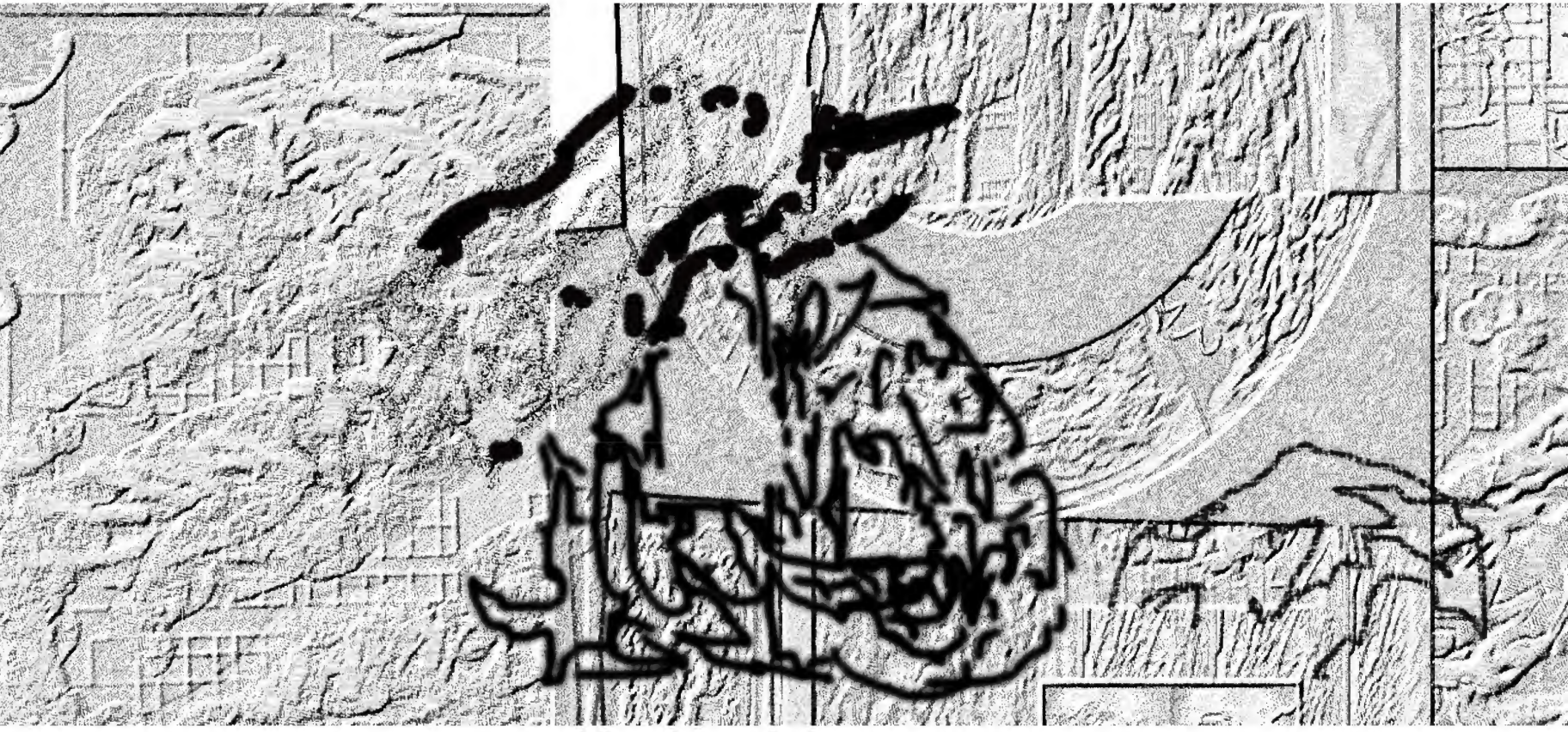


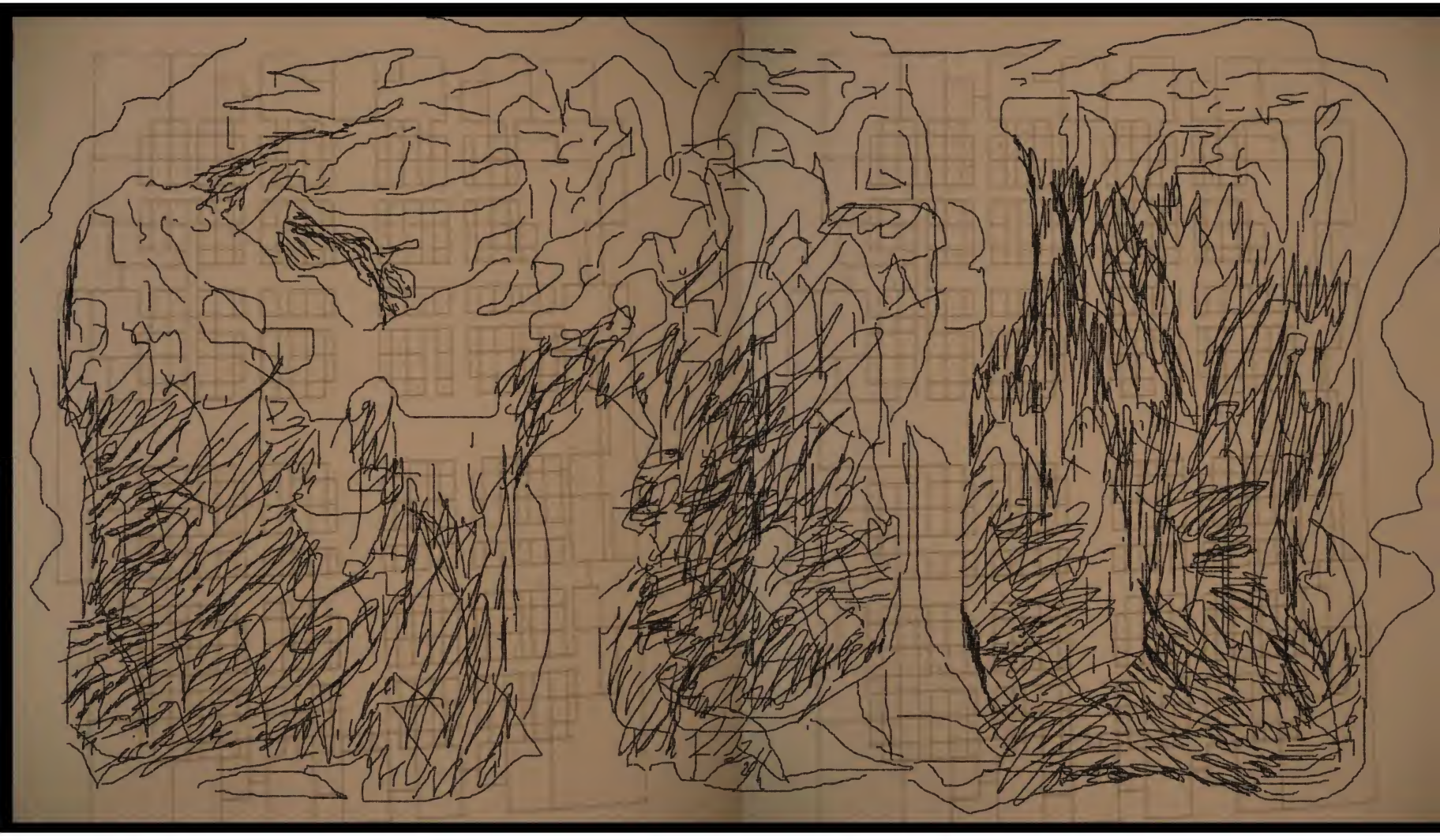


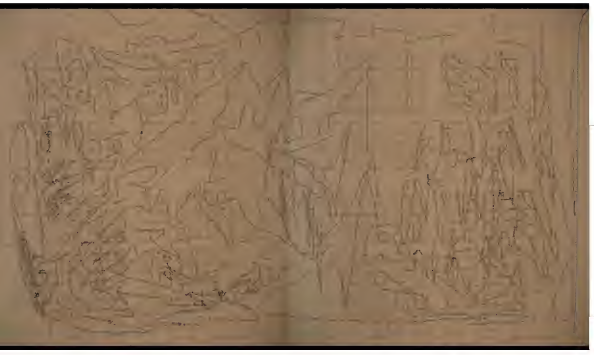
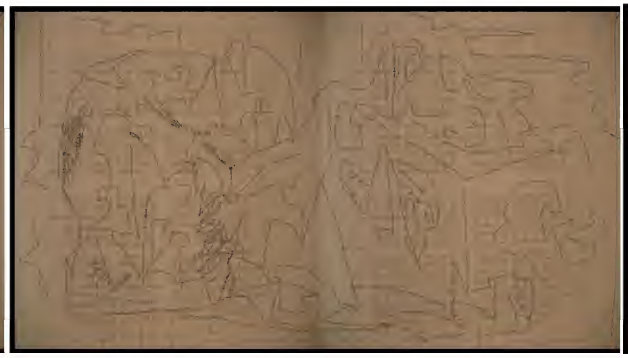
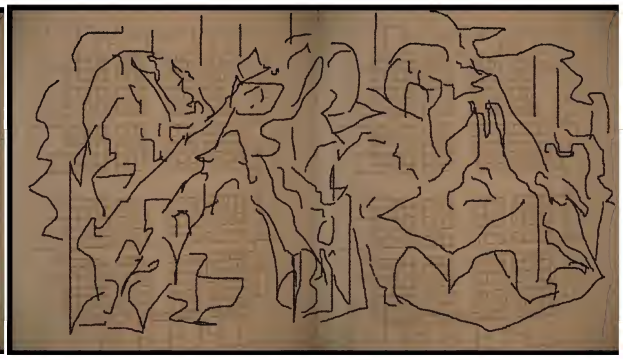


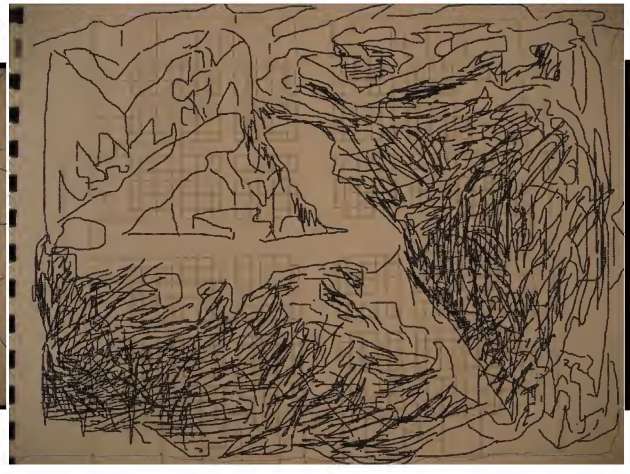
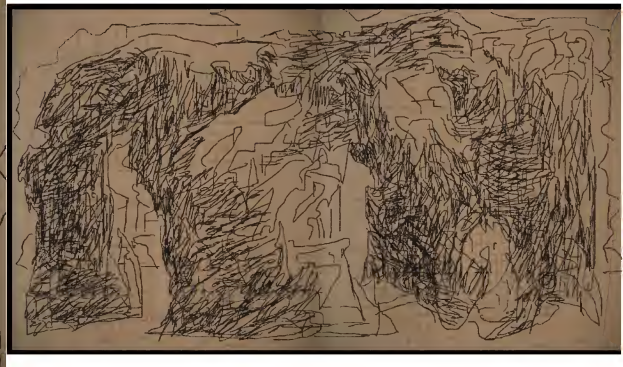
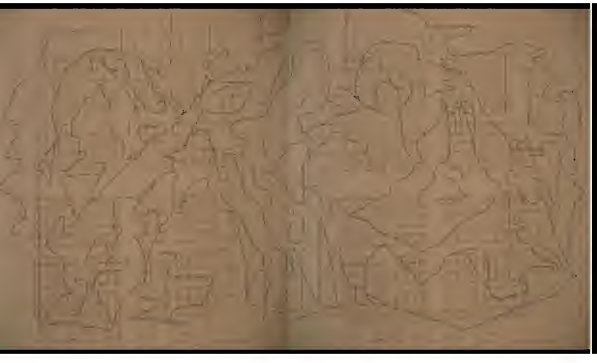


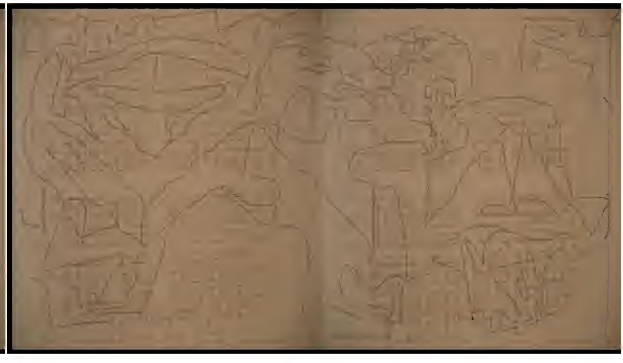


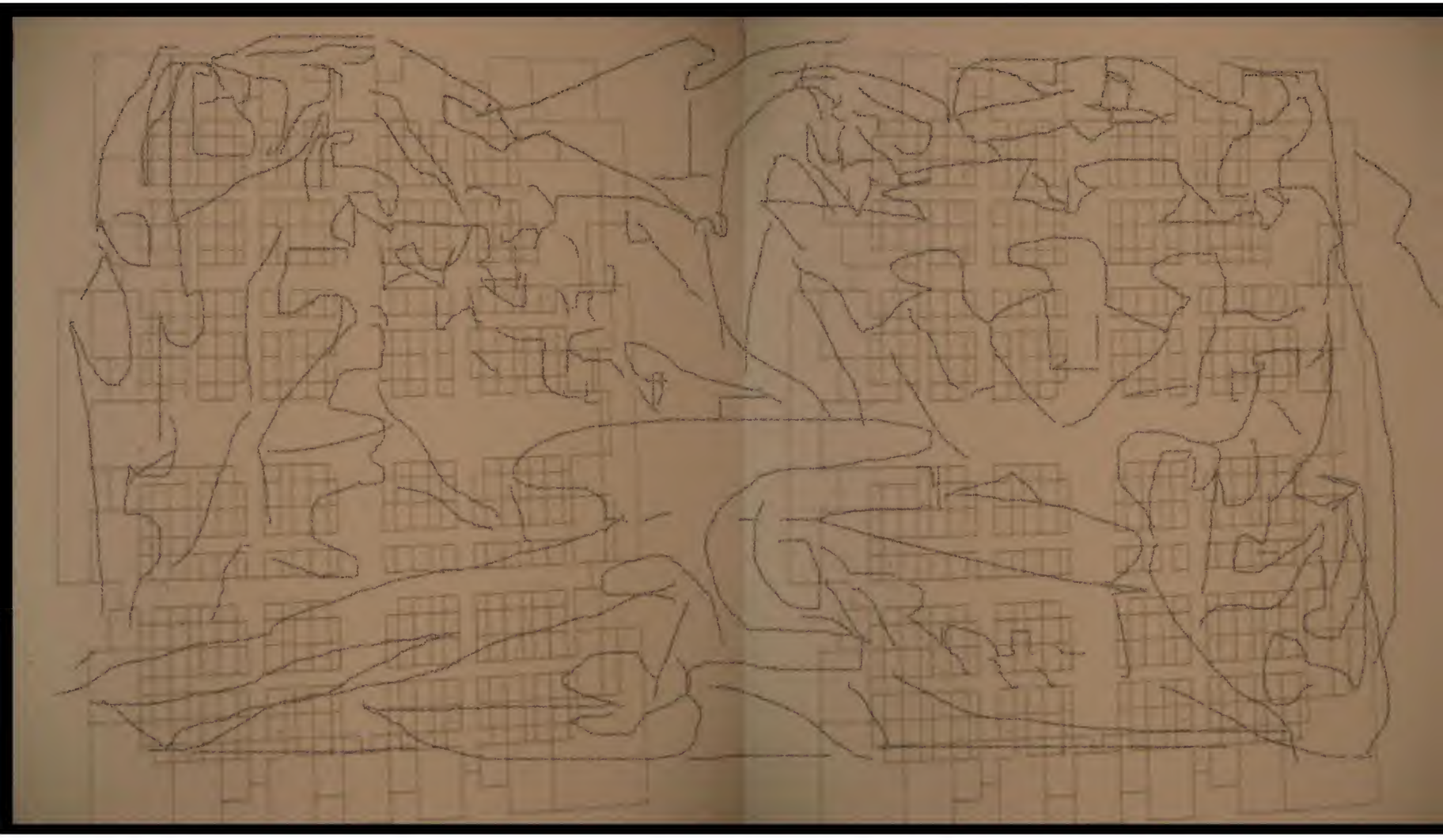


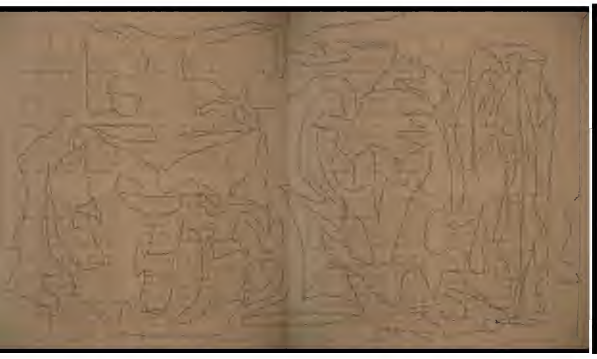


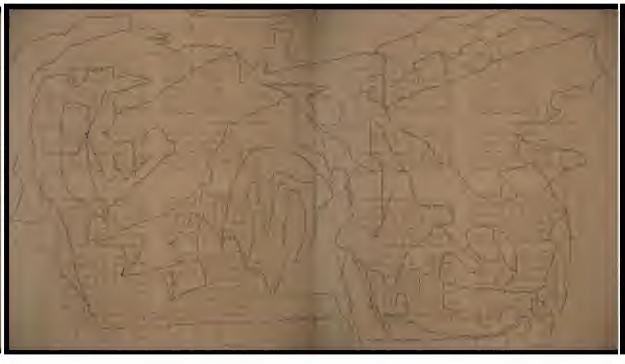




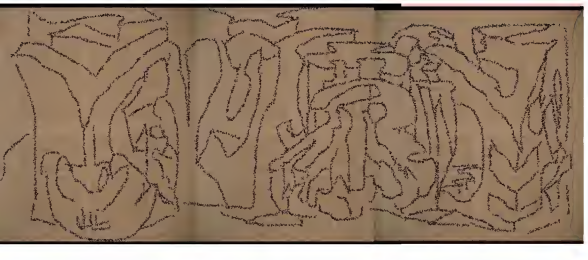
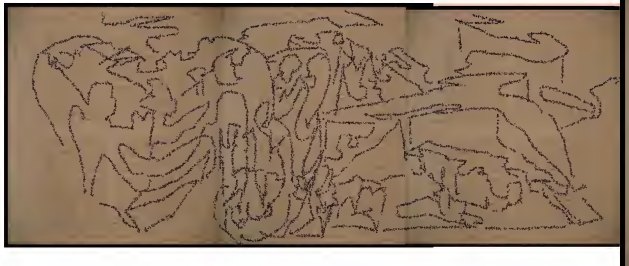
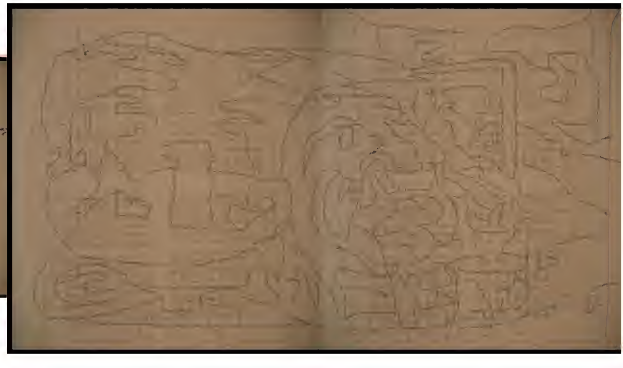




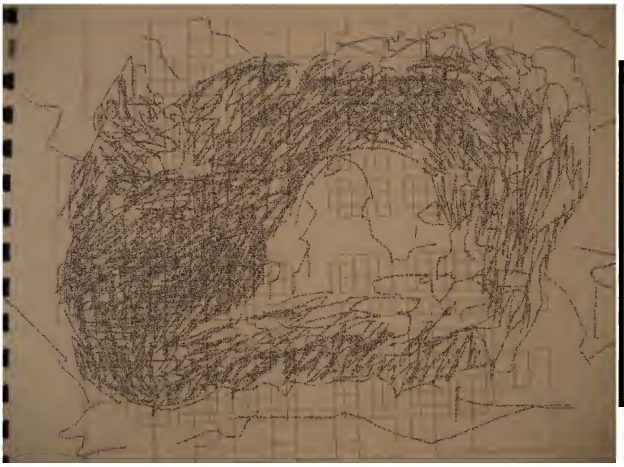


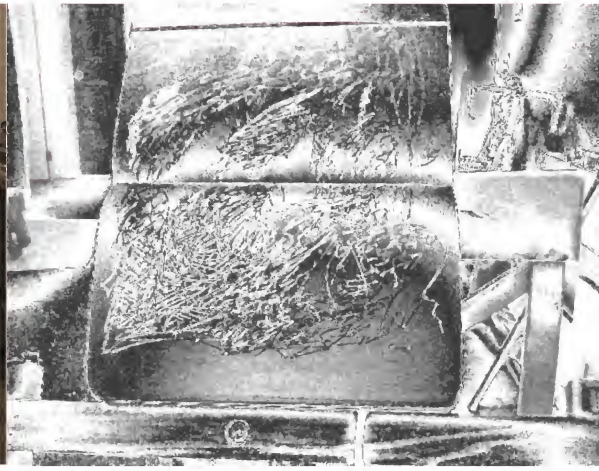


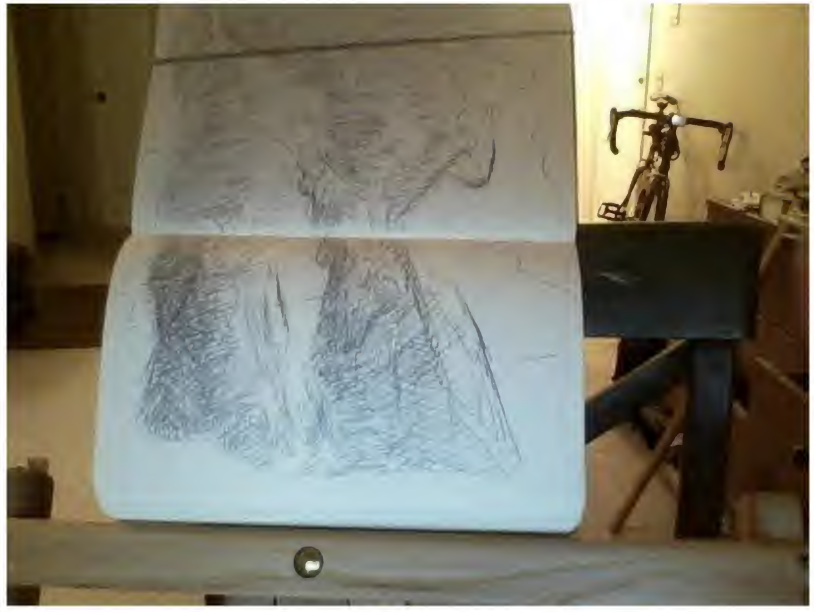


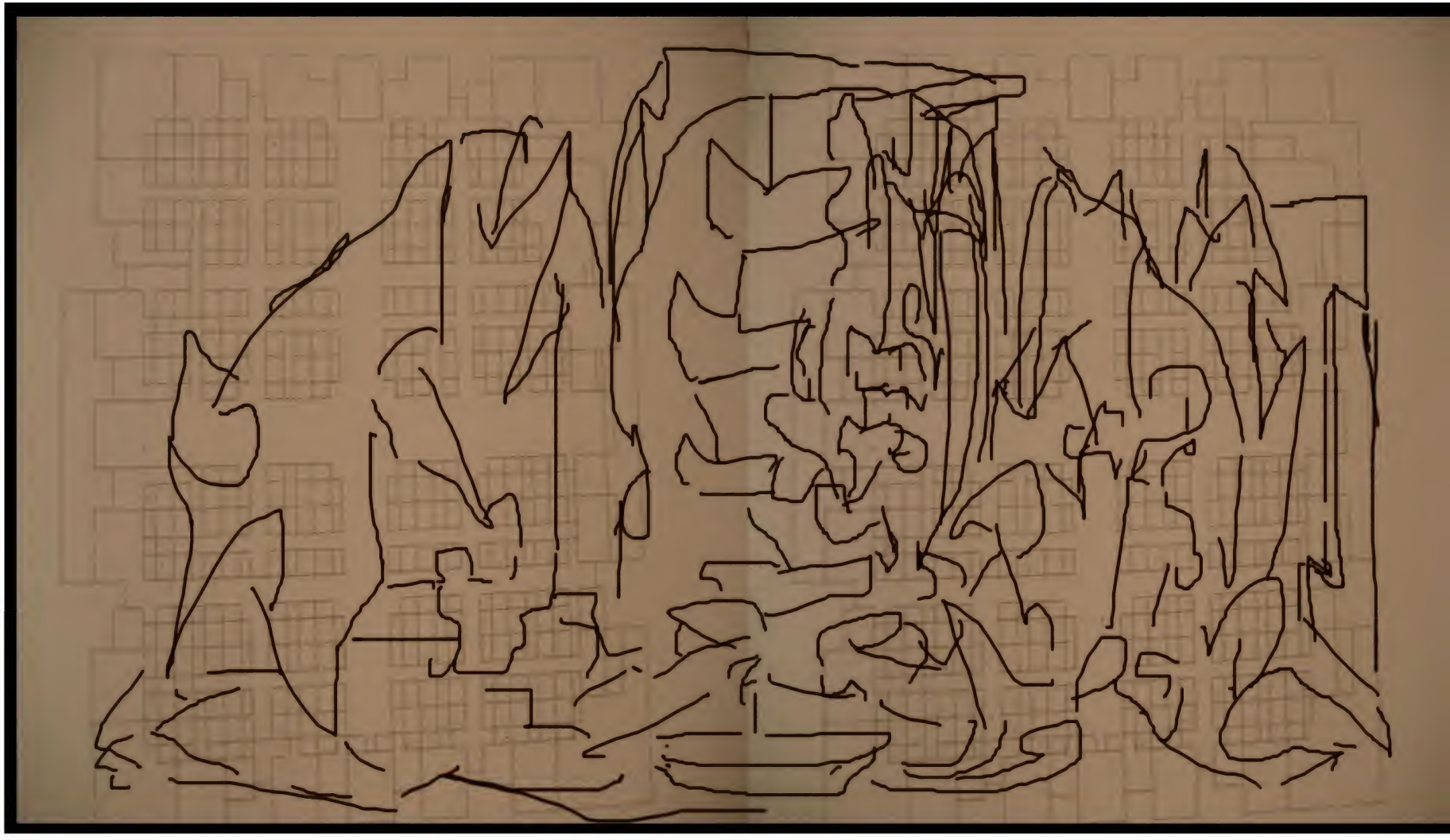


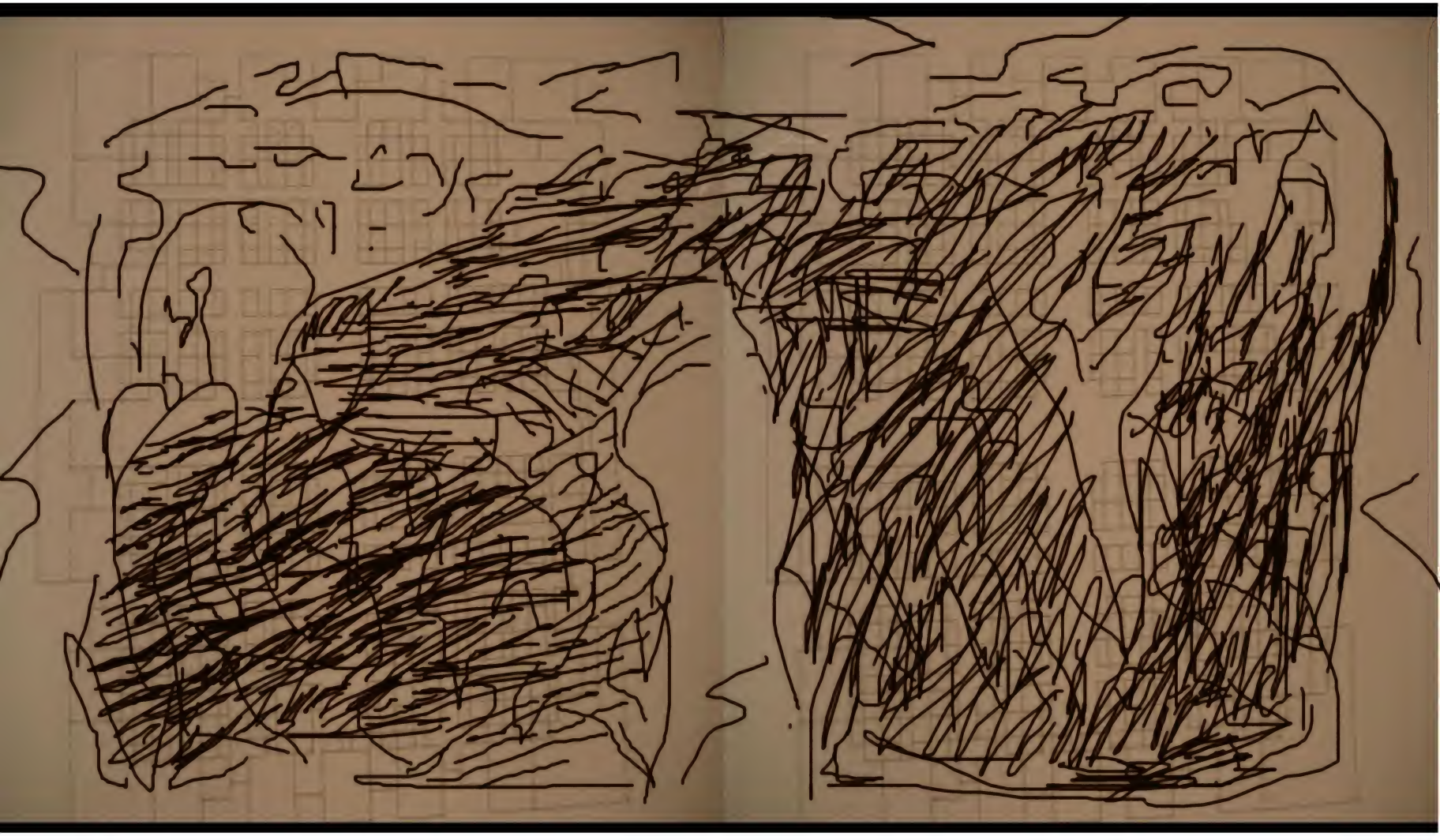




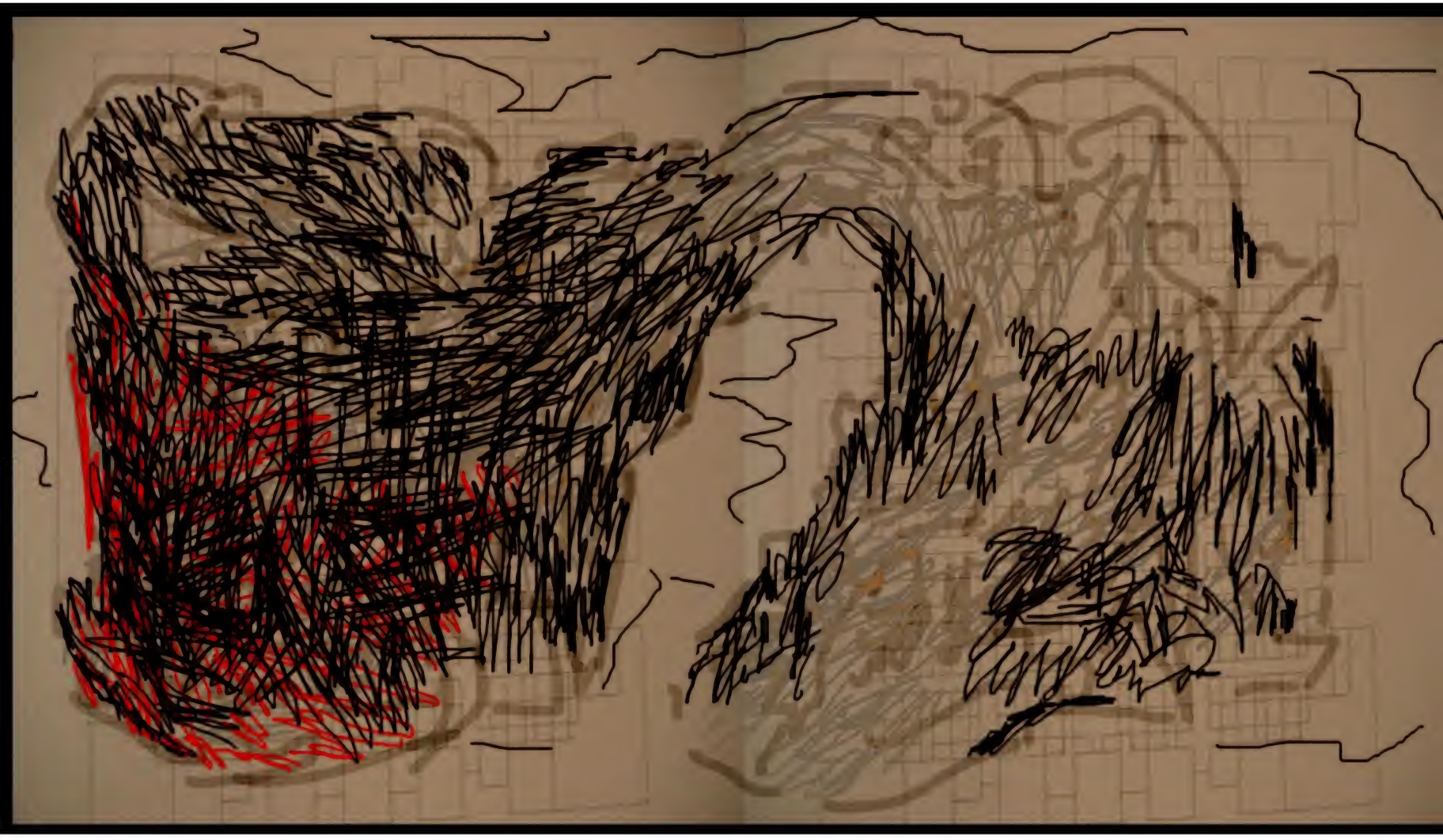


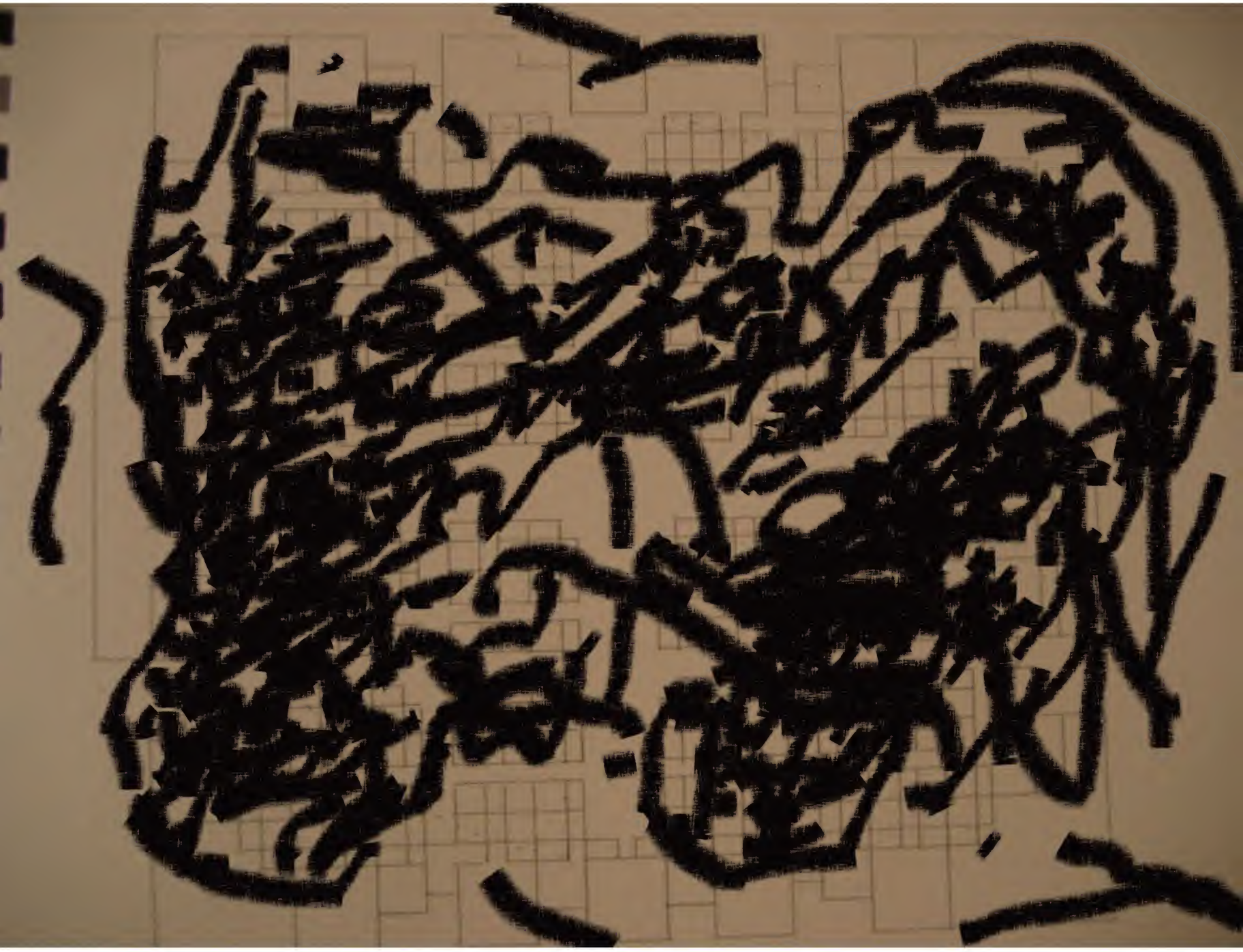




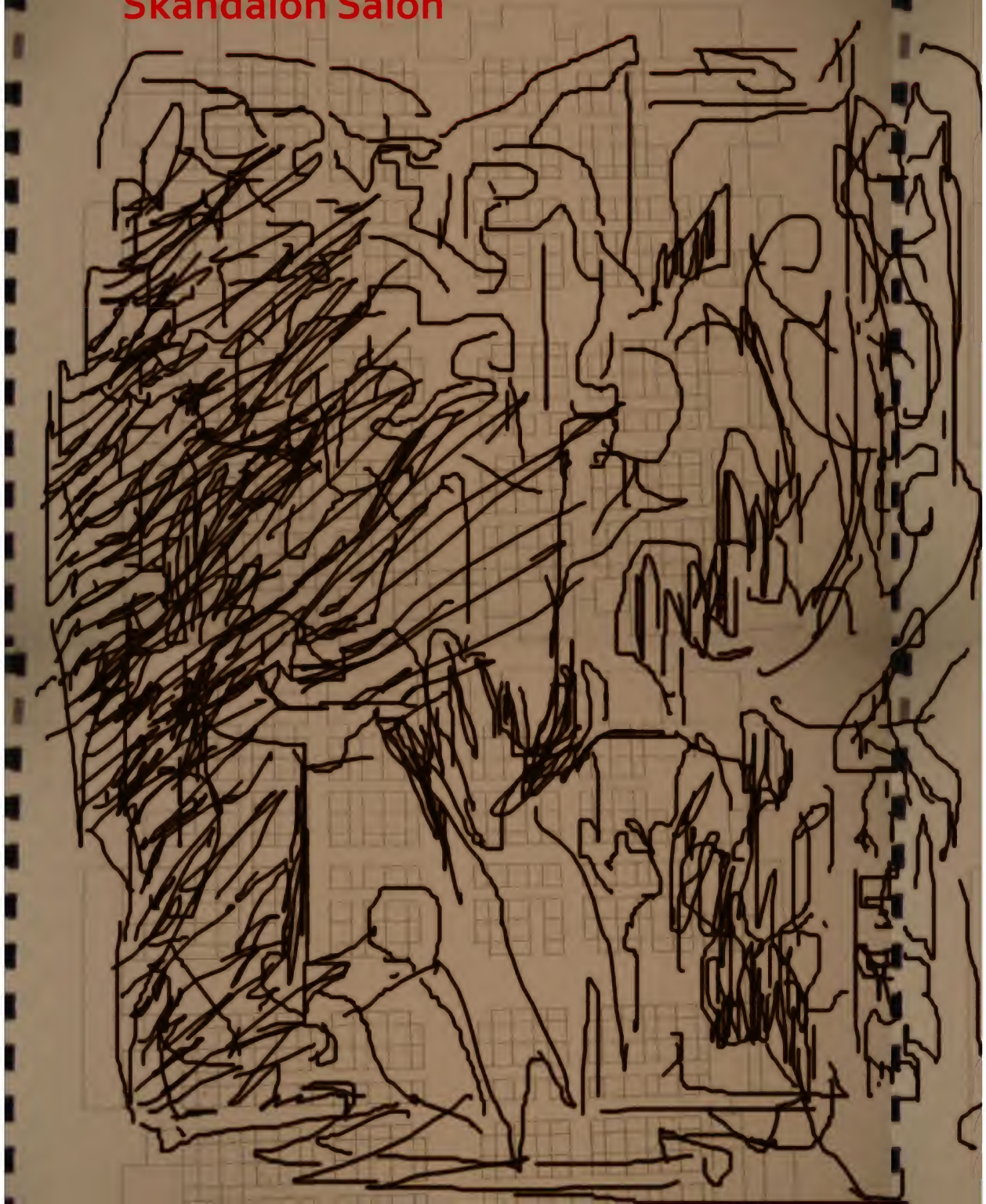


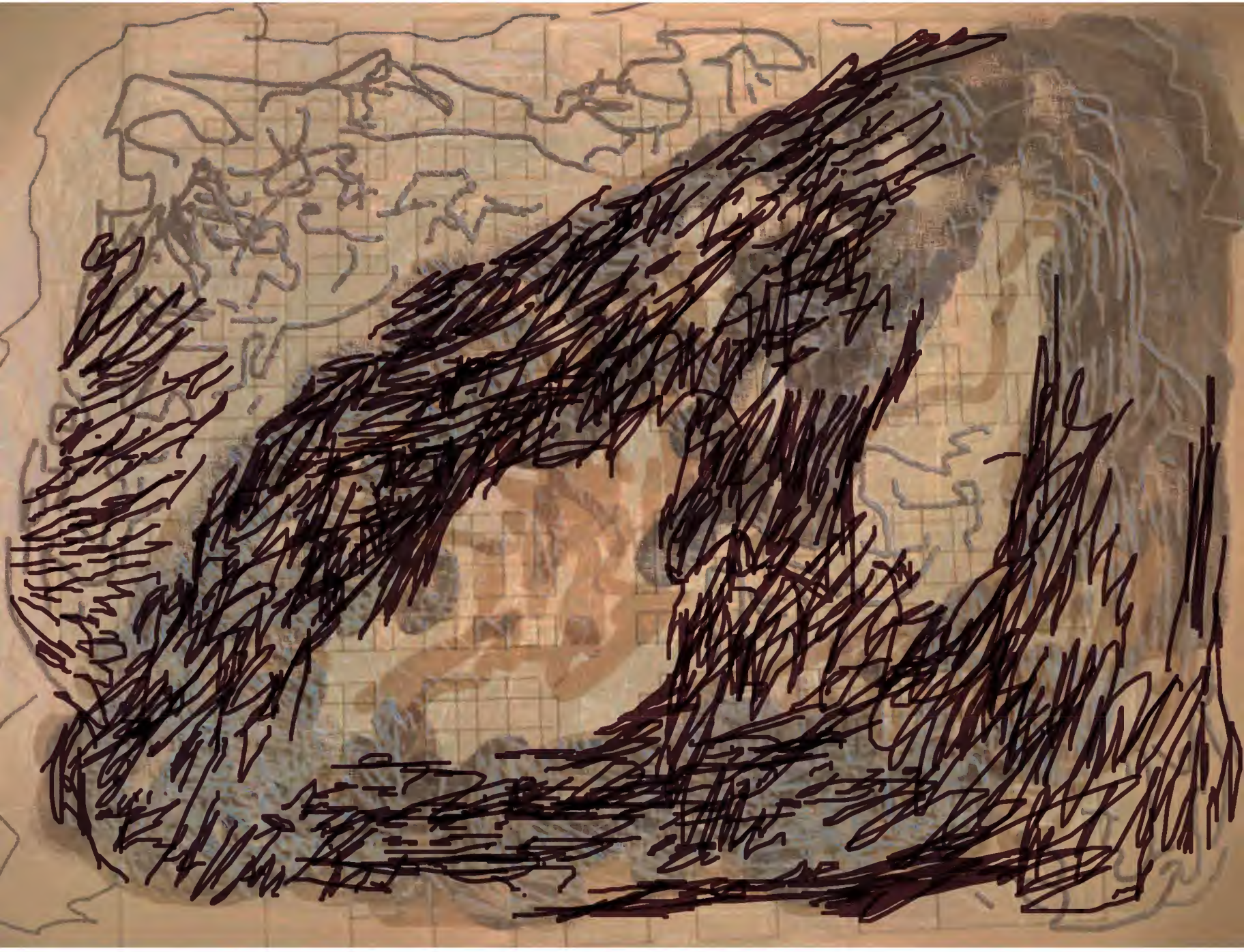


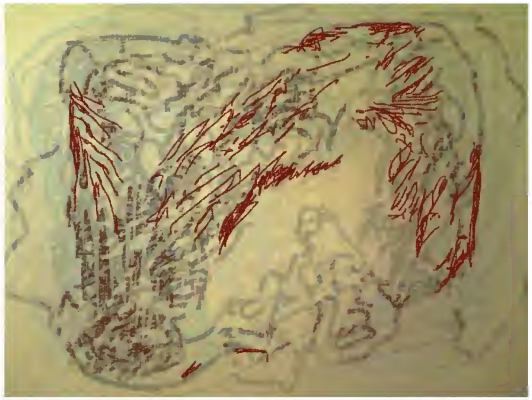


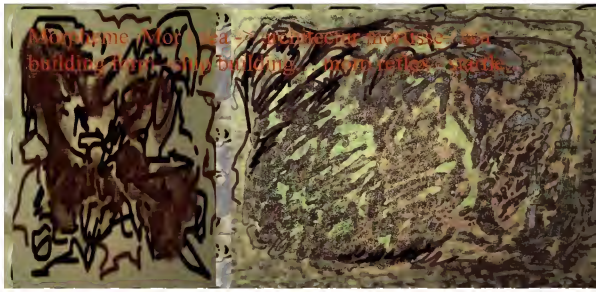


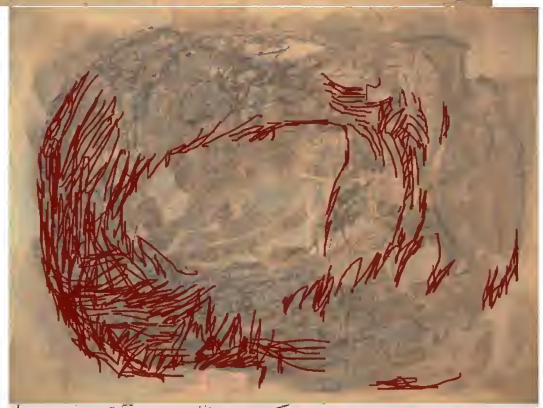
Skandalon Salon

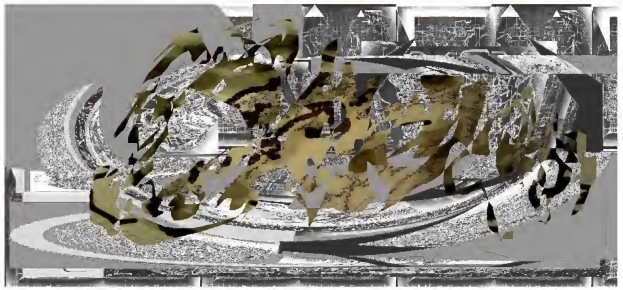


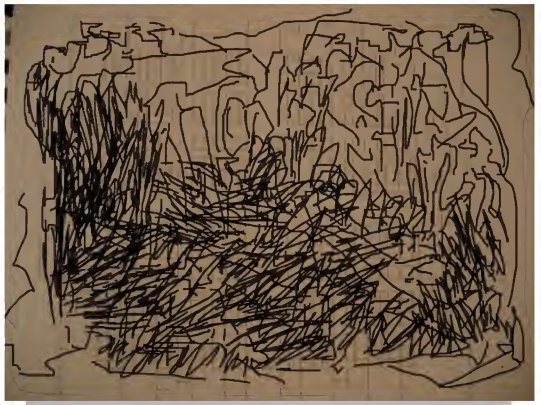


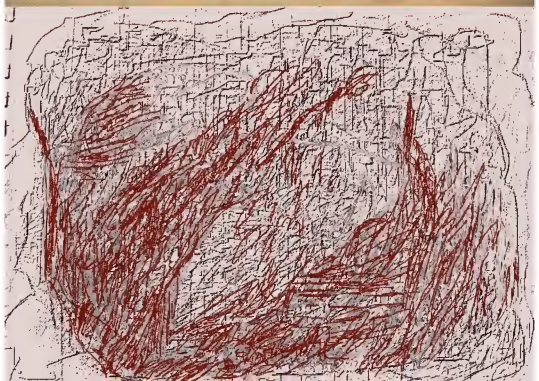


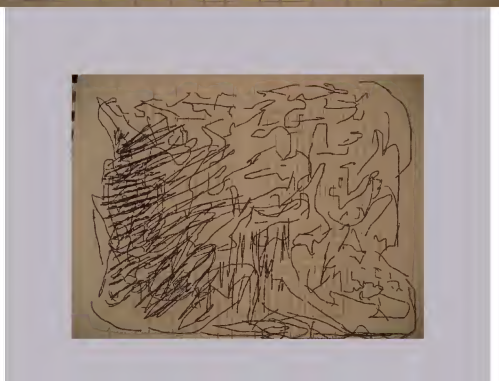


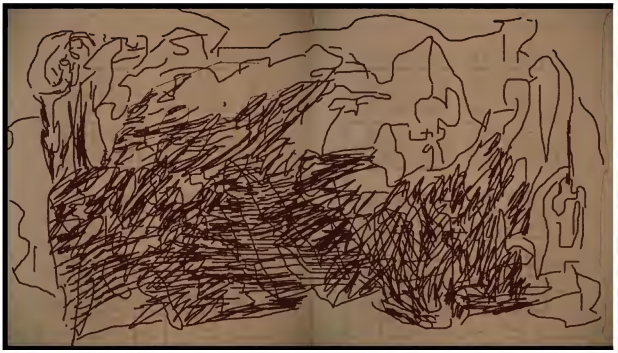


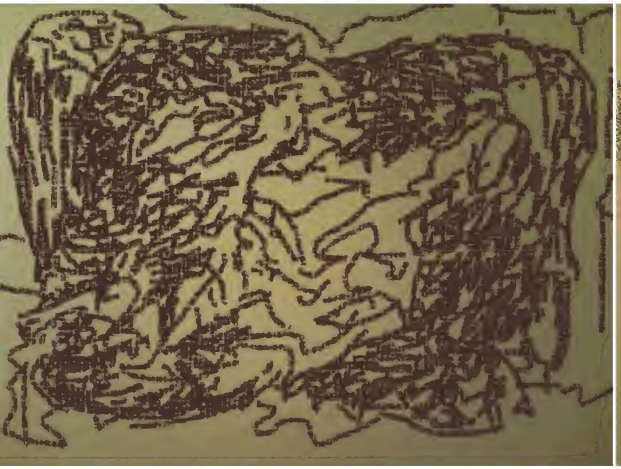
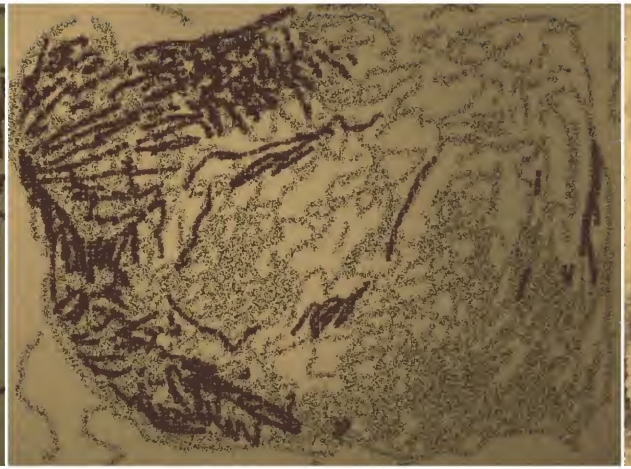
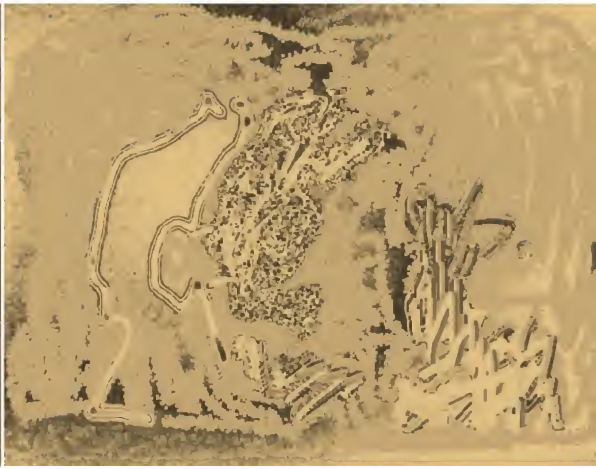


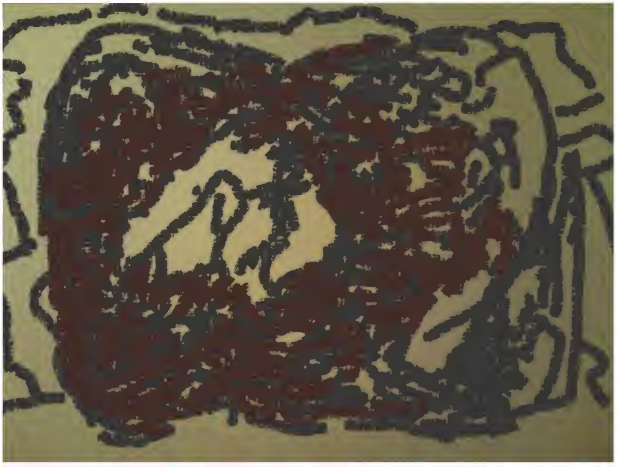


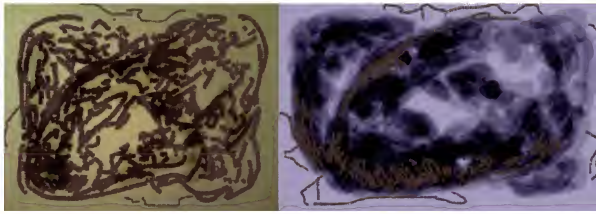


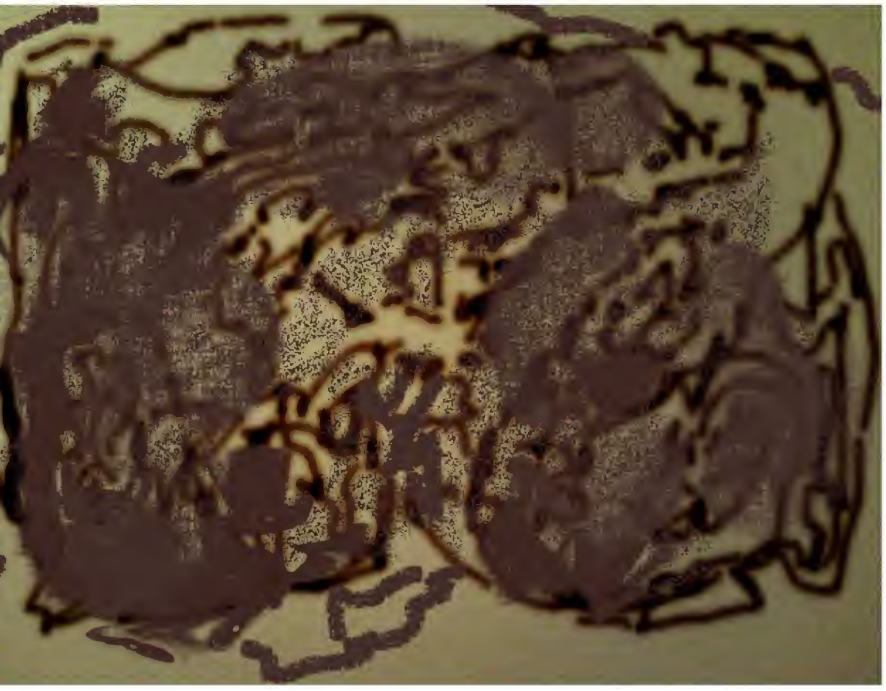


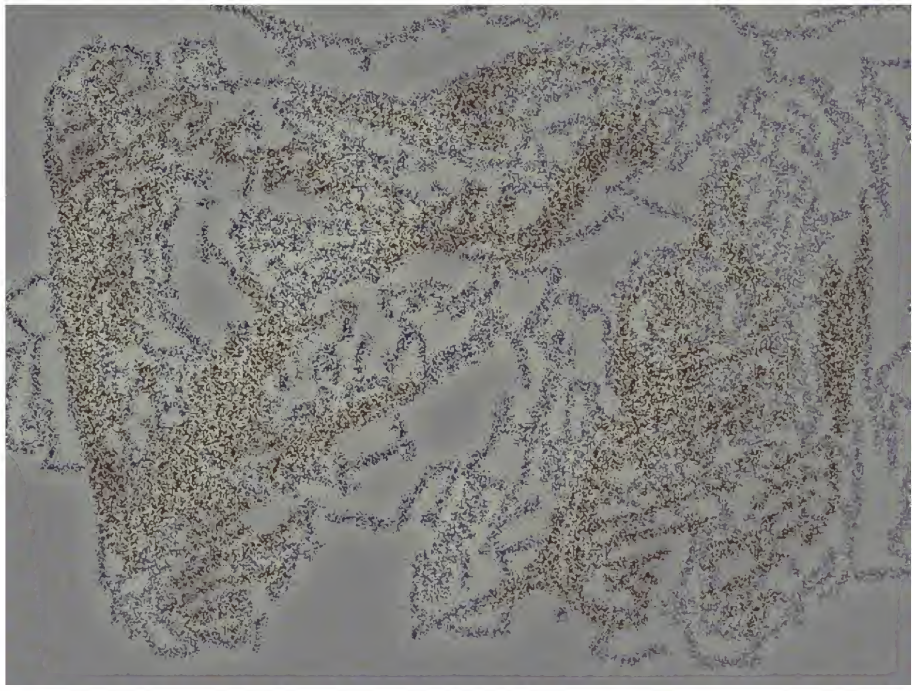


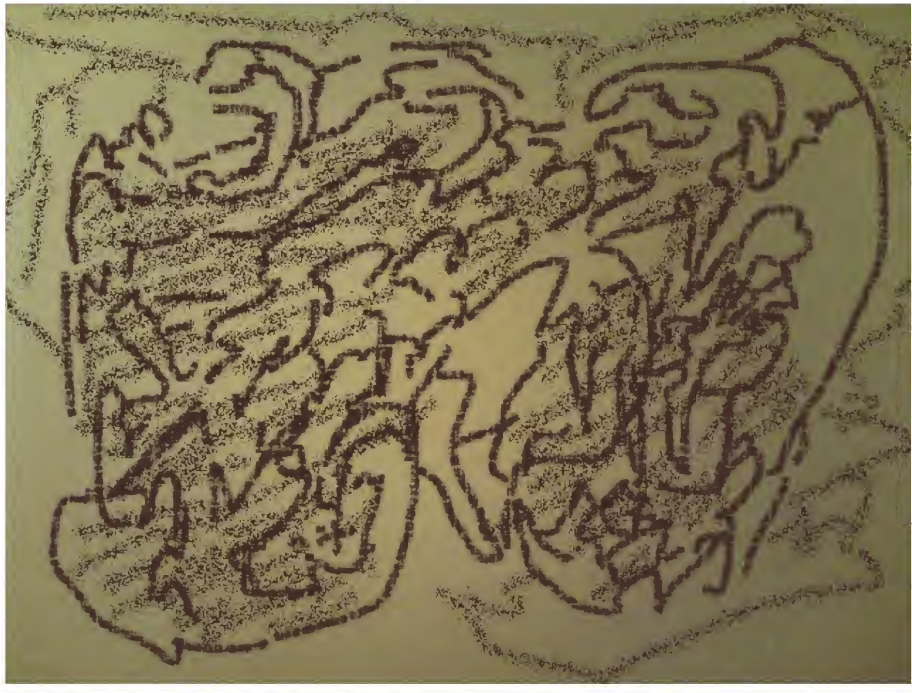




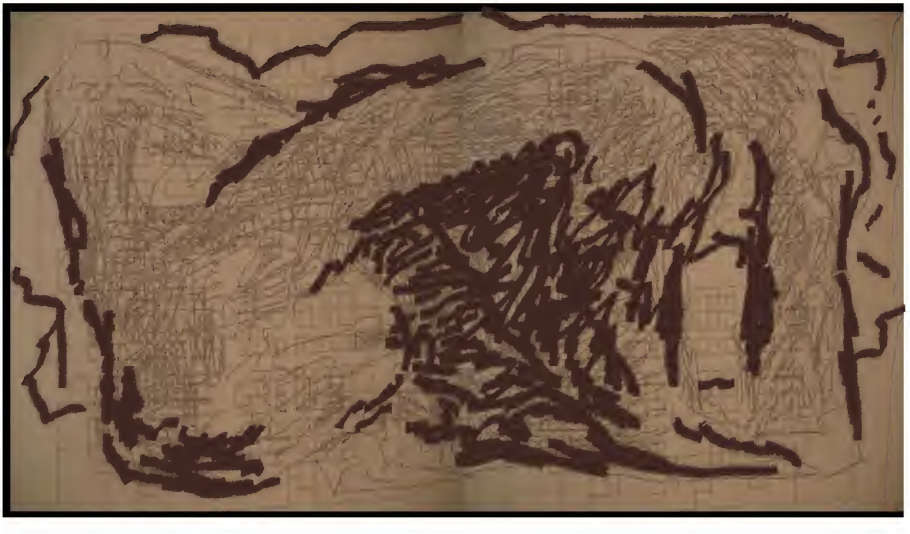


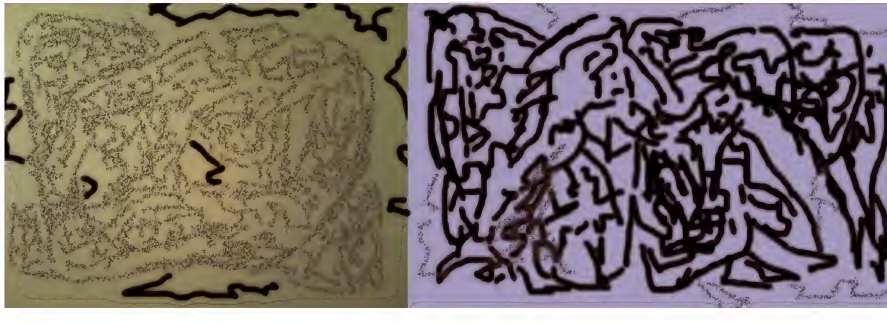


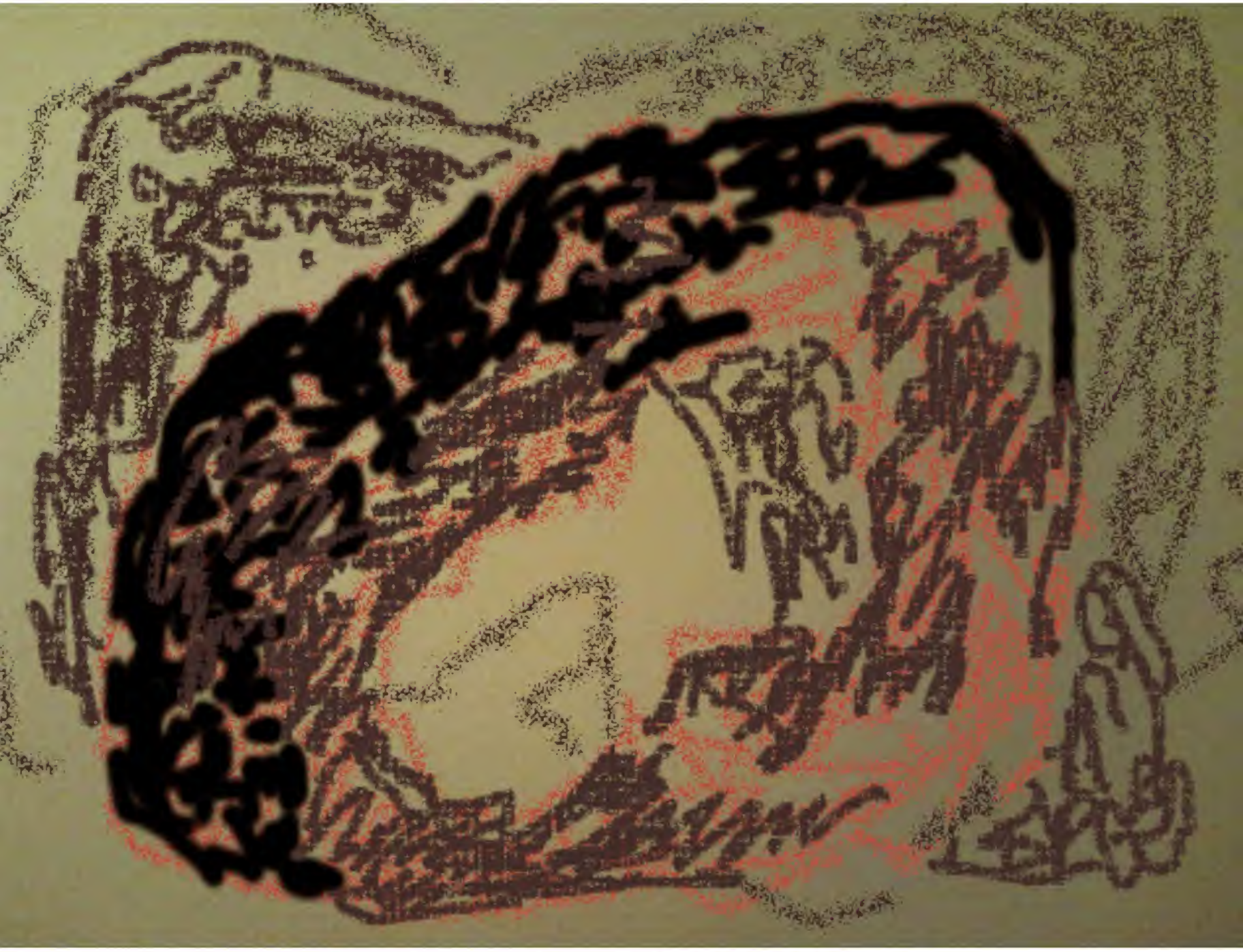


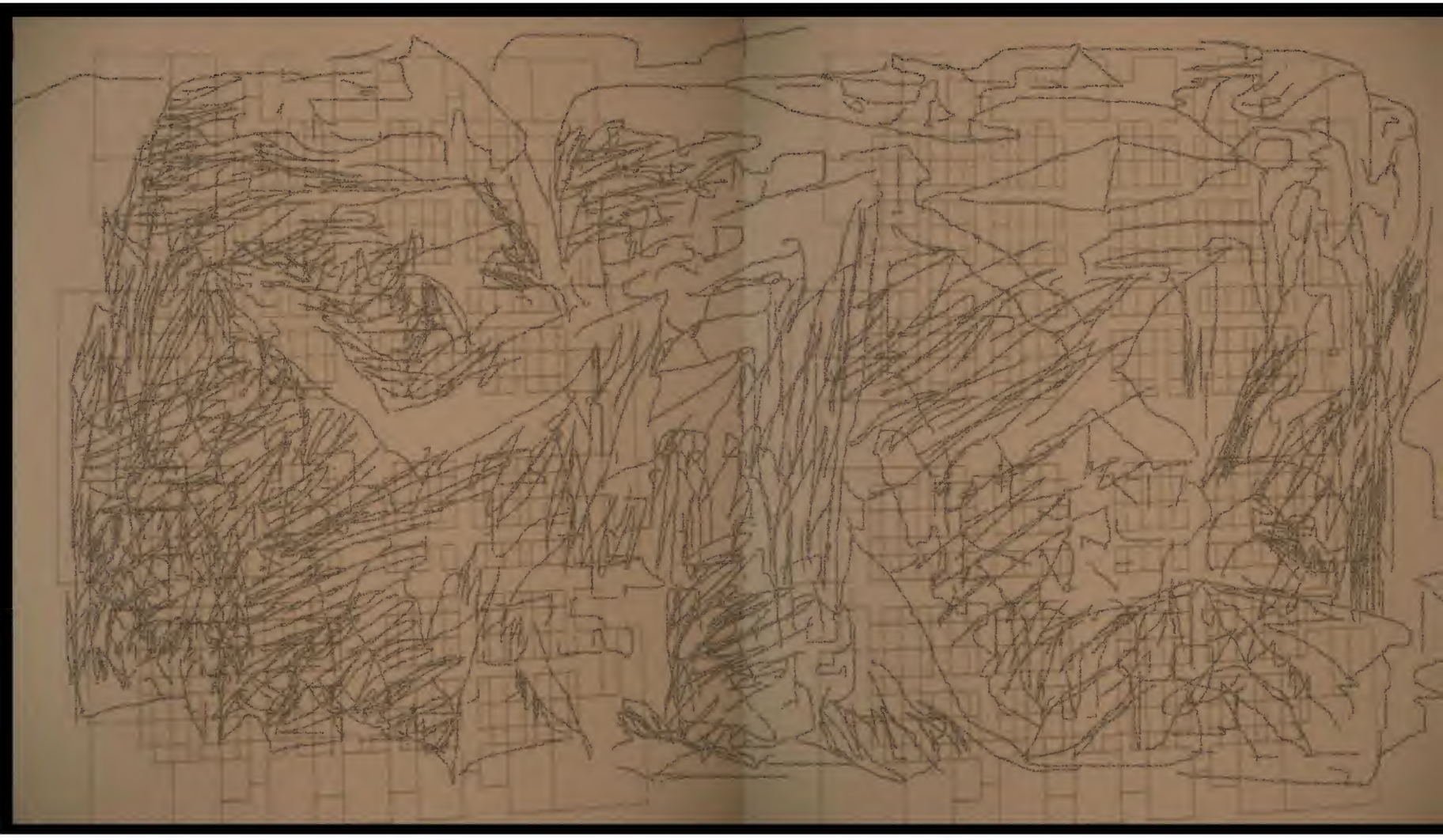


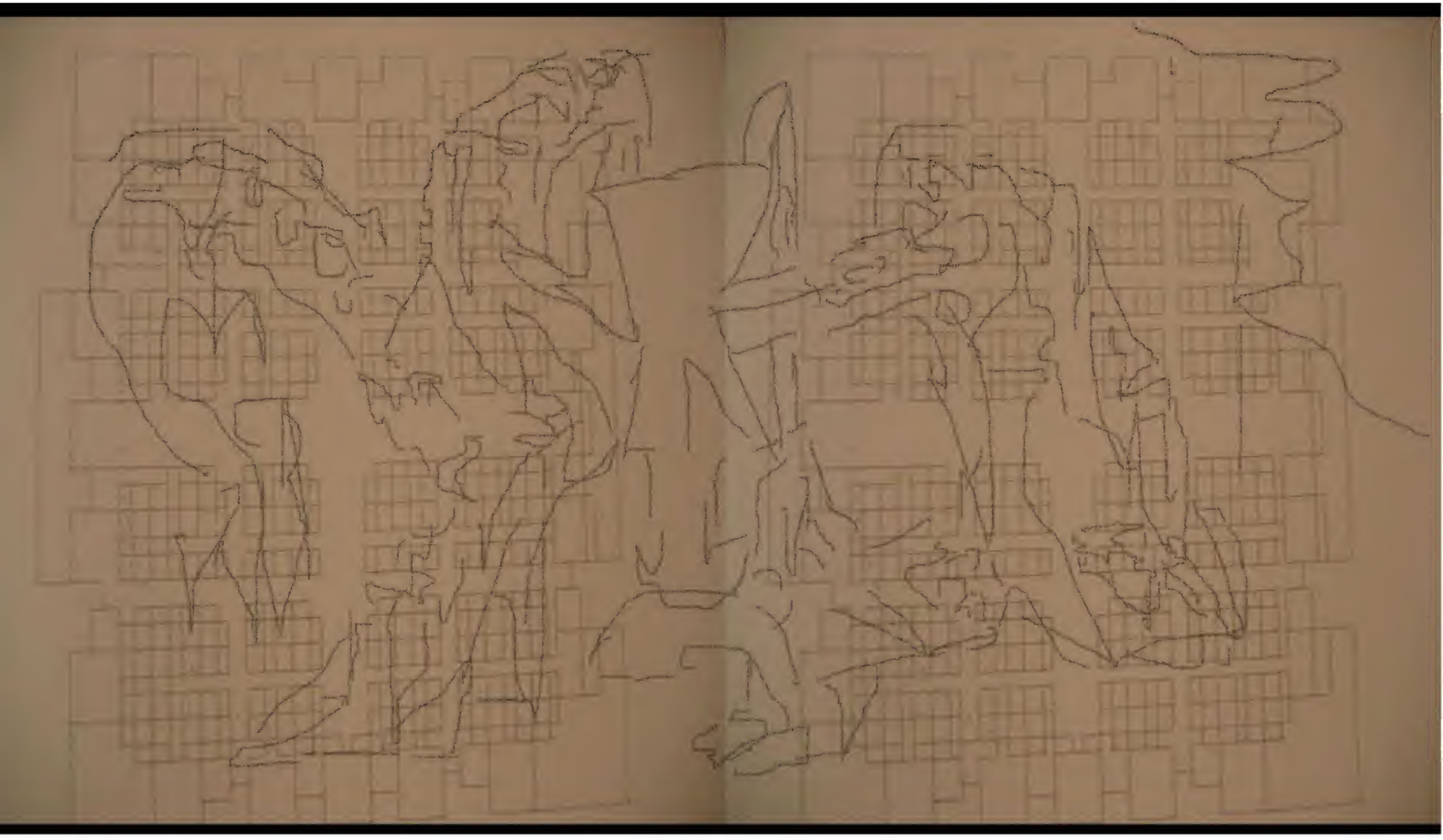


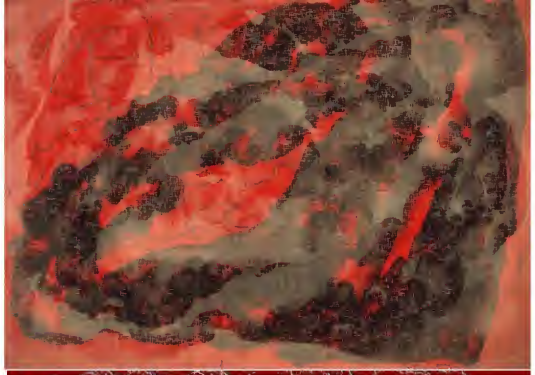
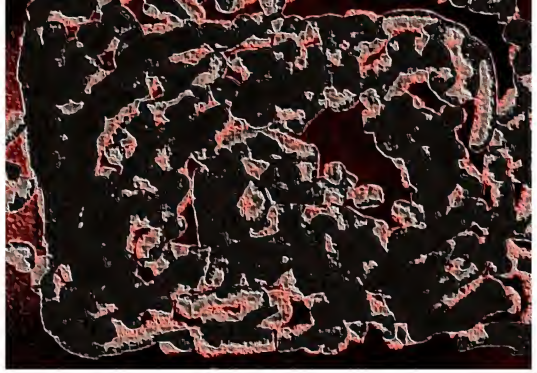


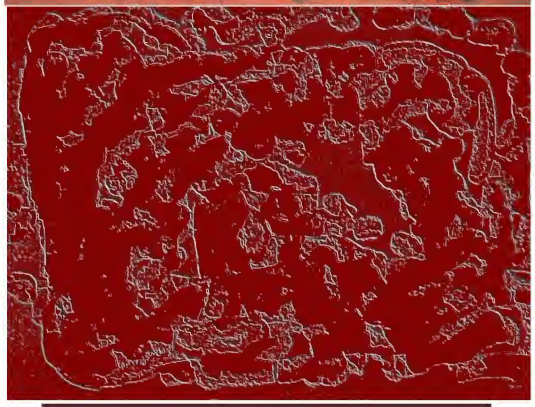


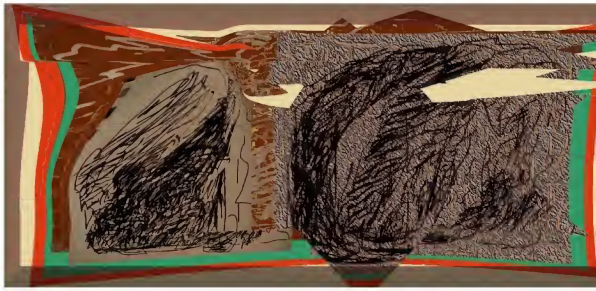


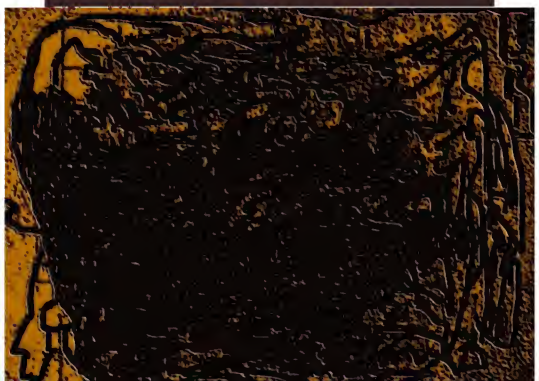
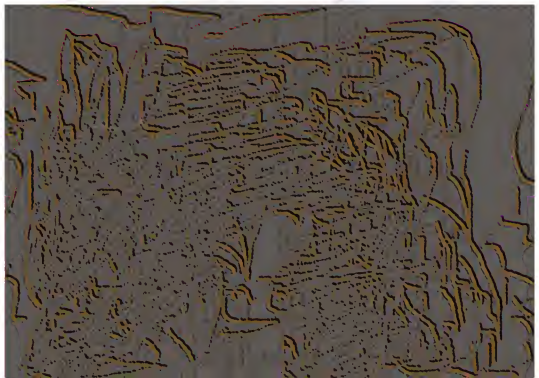
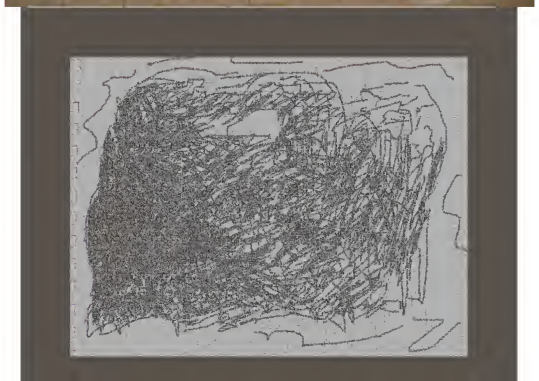


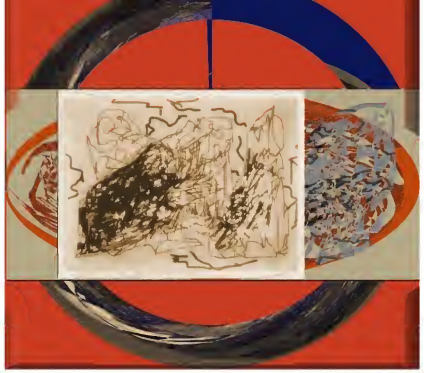


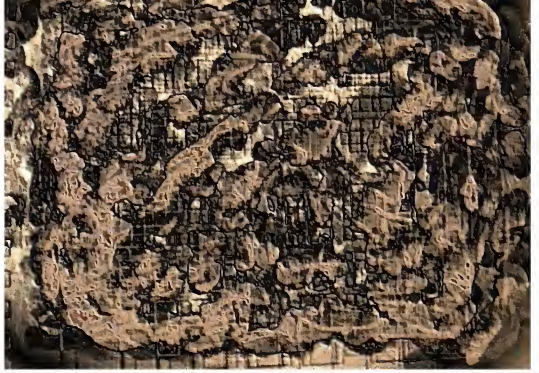



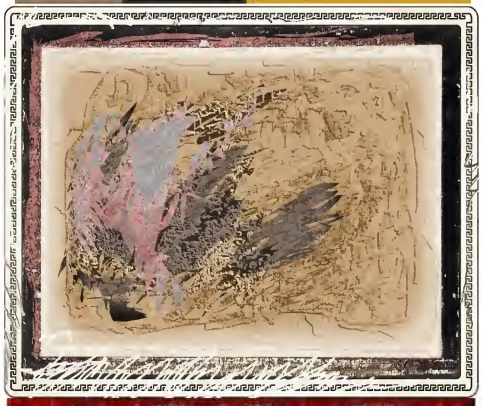


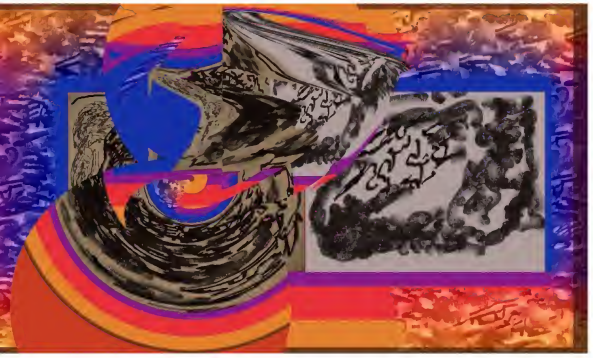


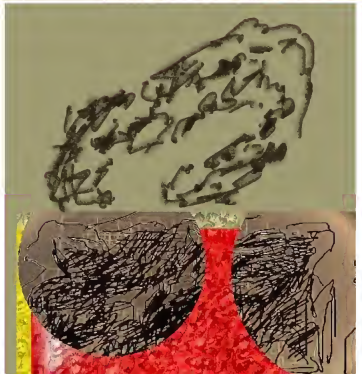




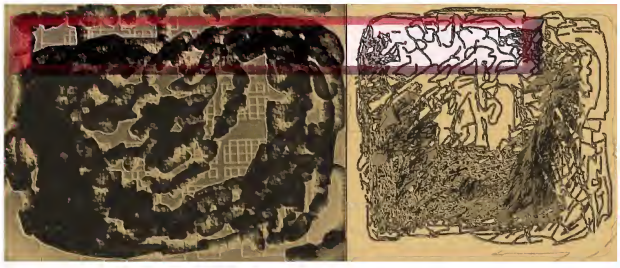


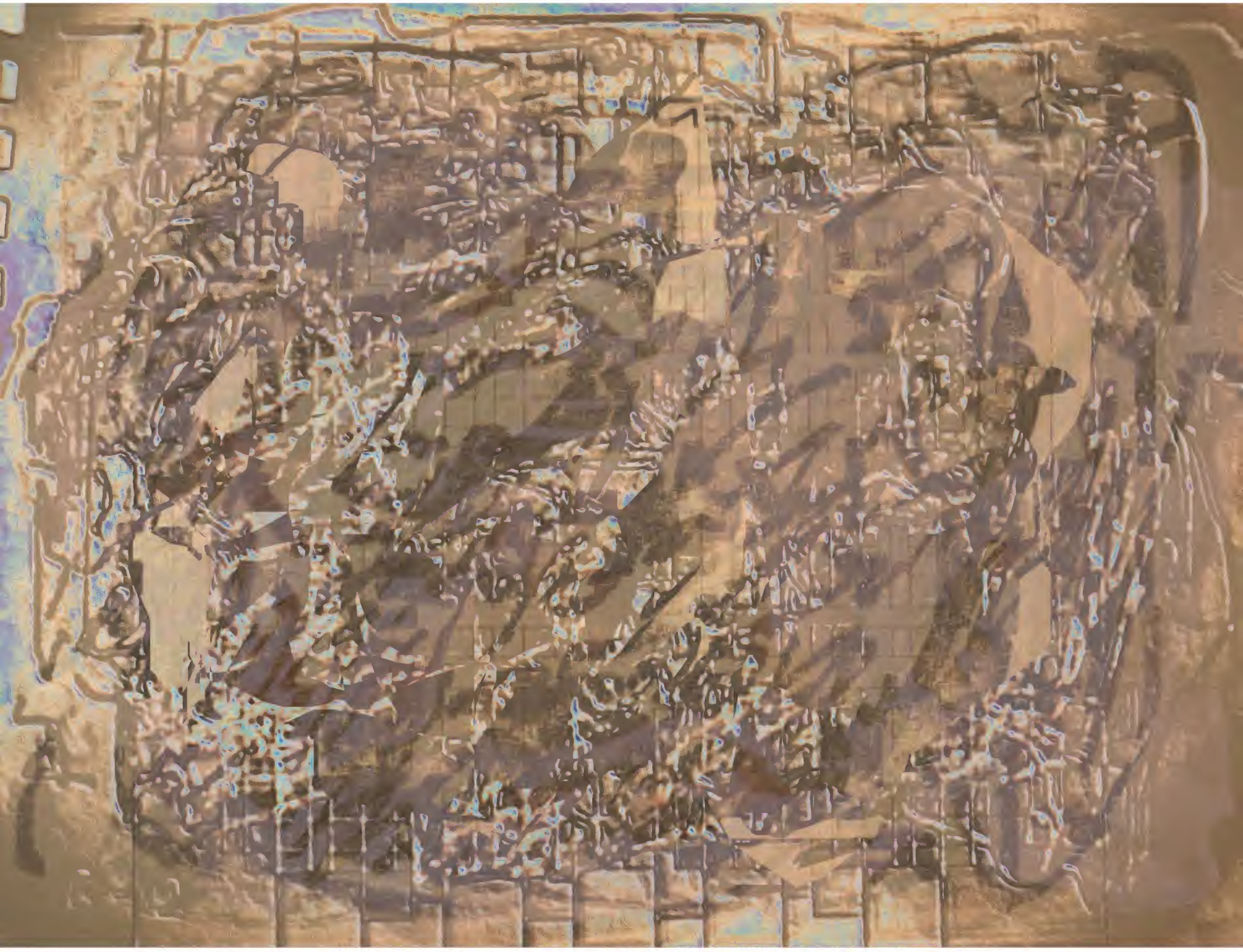


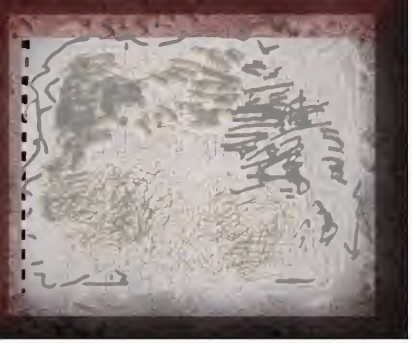


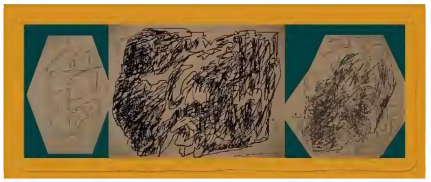
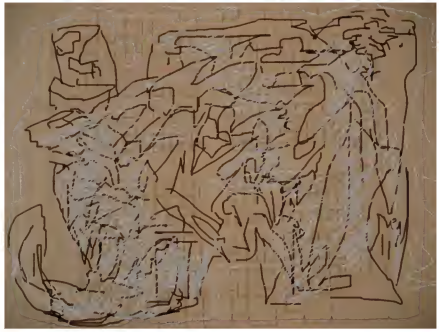
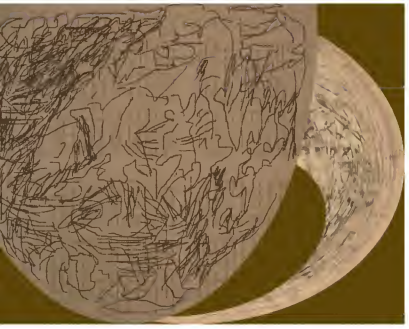


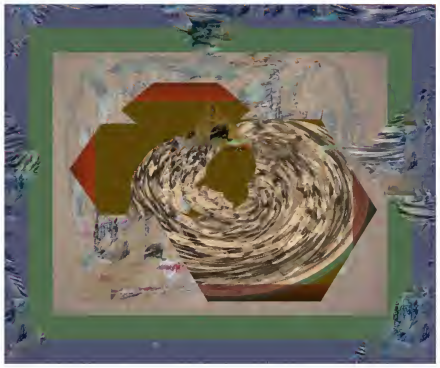


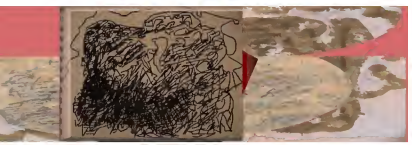


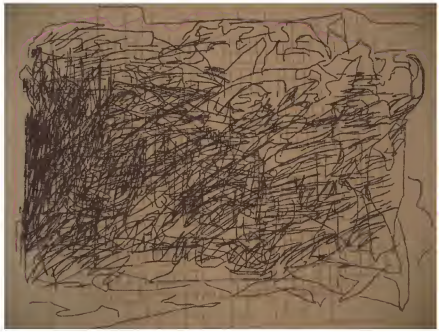
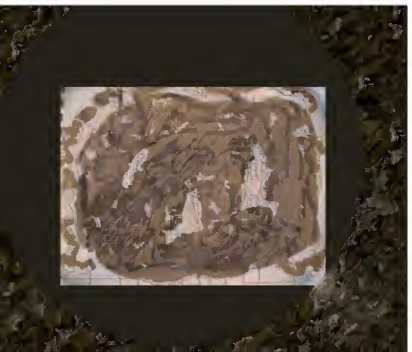


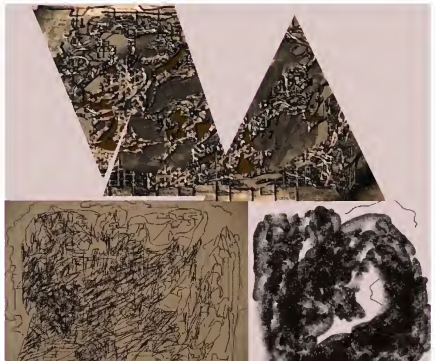
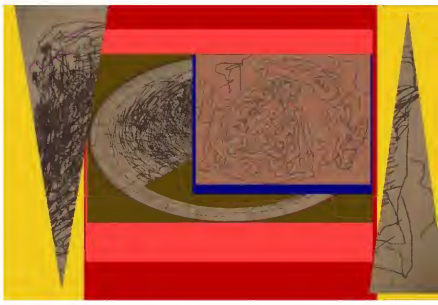


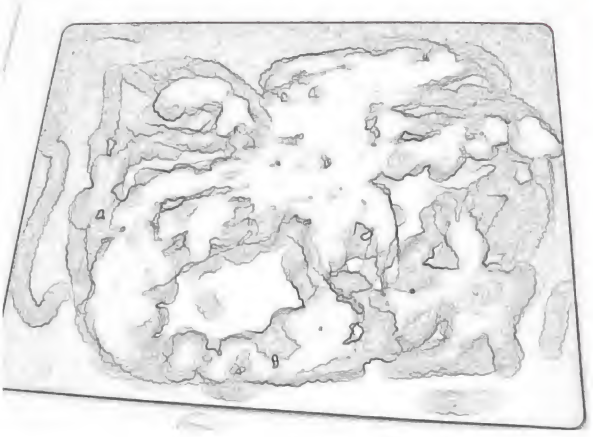




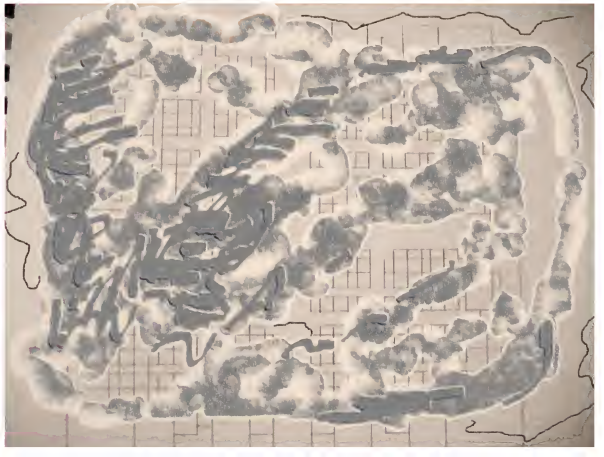


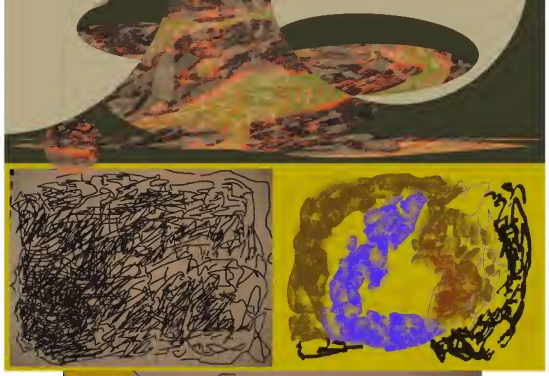


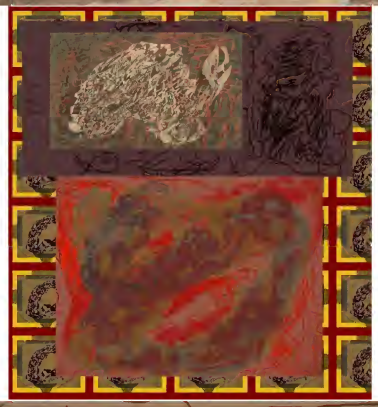
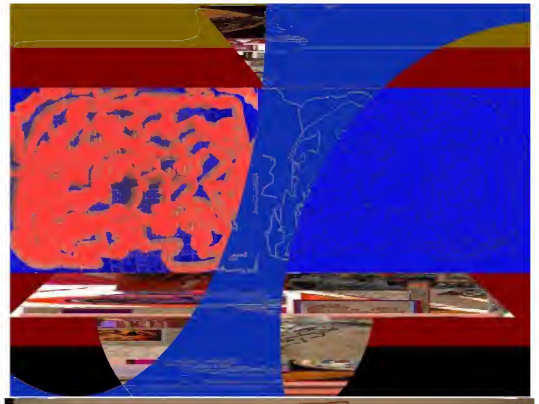



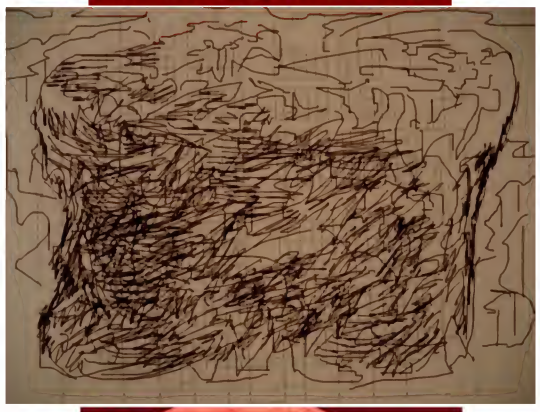
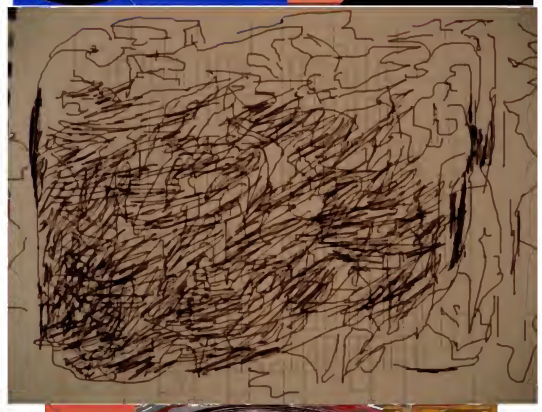
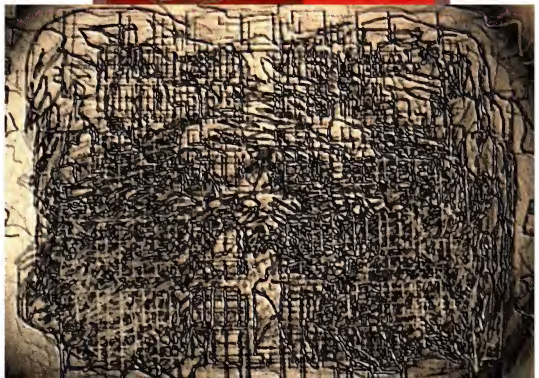



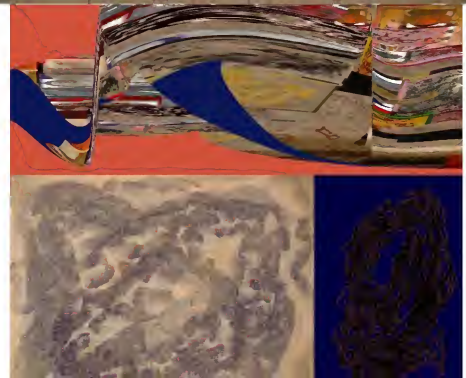


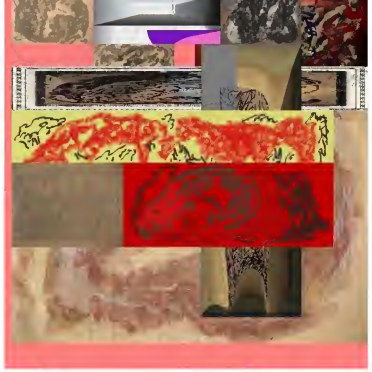


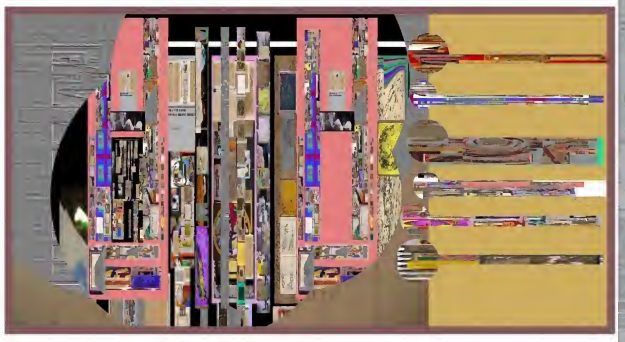


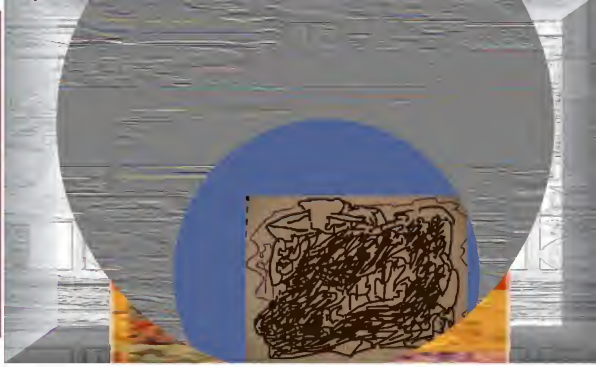



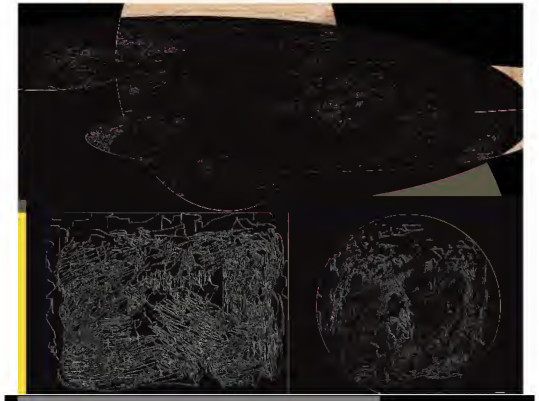




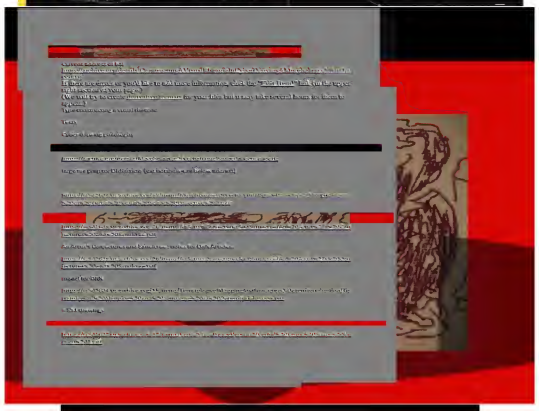


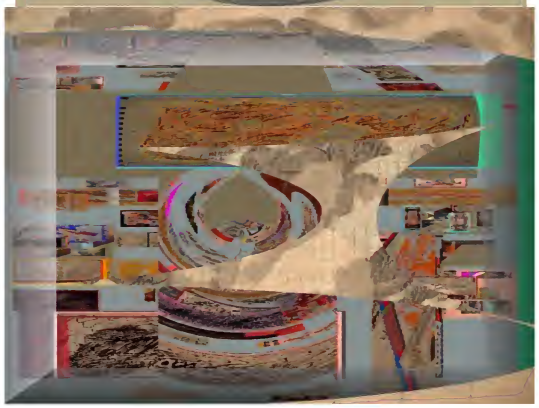


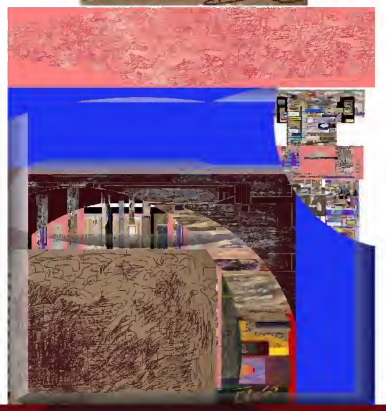


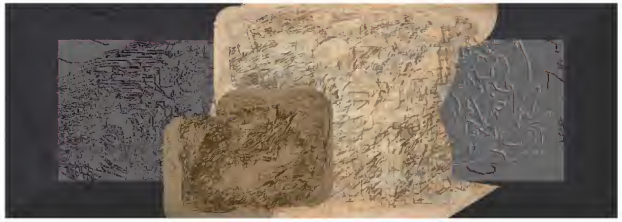


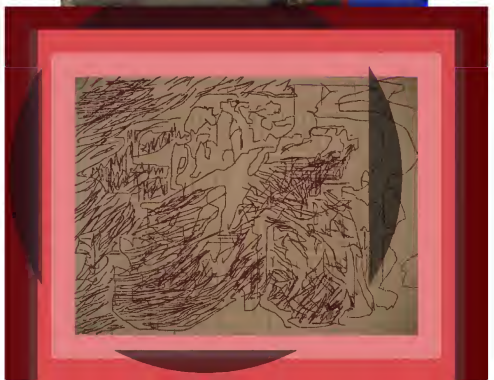


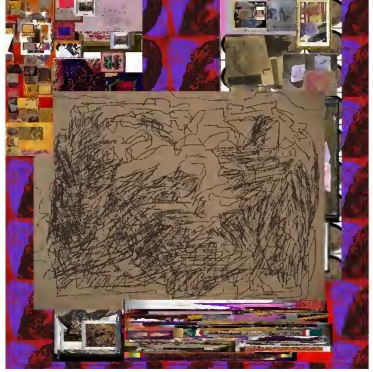


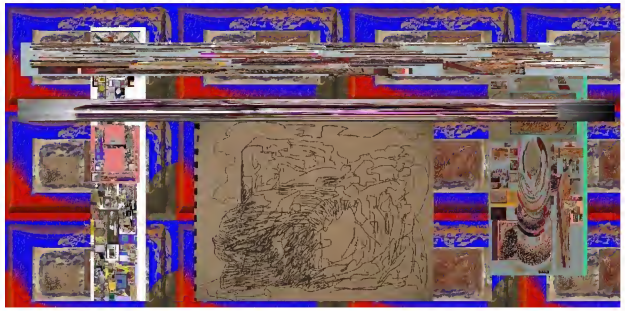


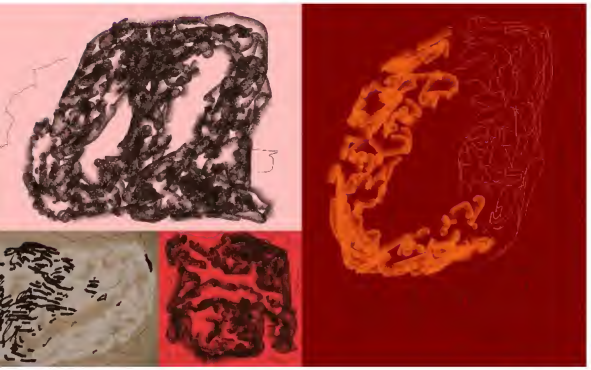


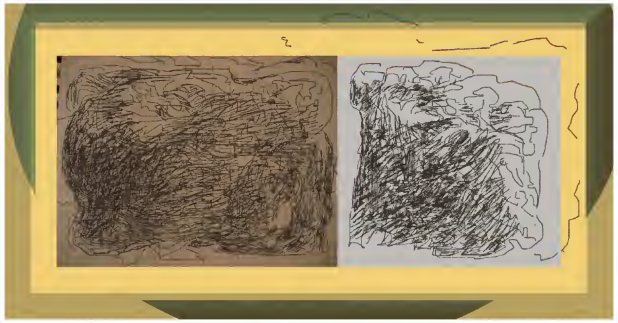


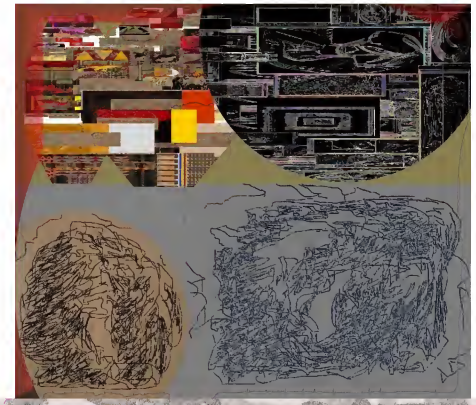


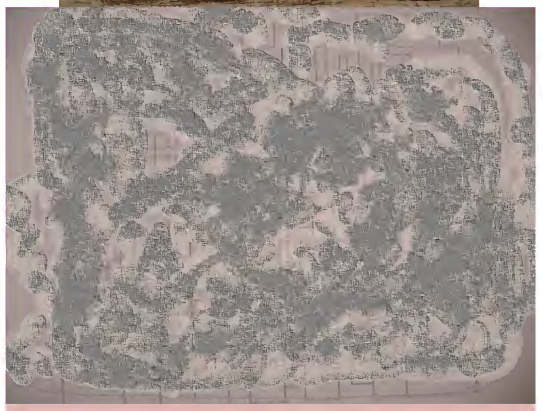


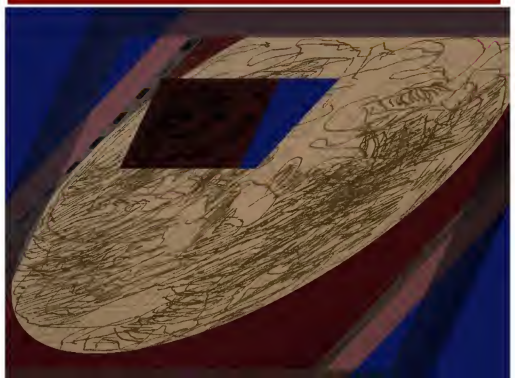


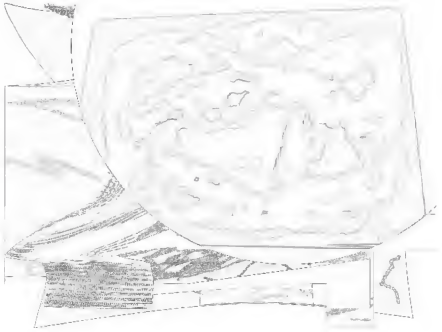
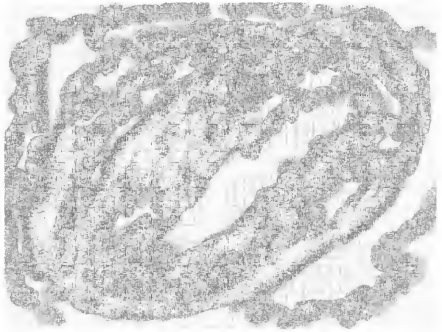
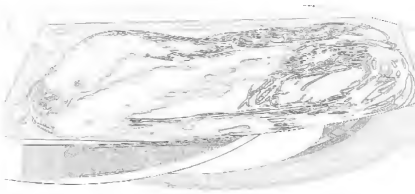


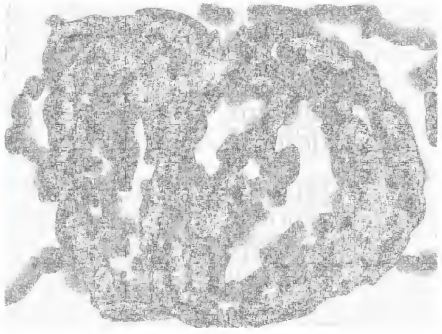
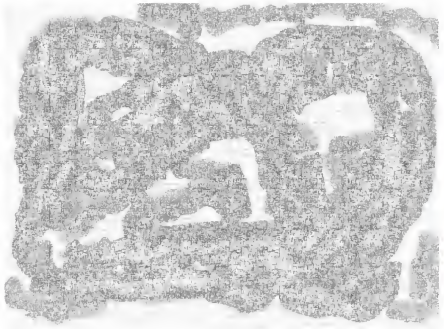
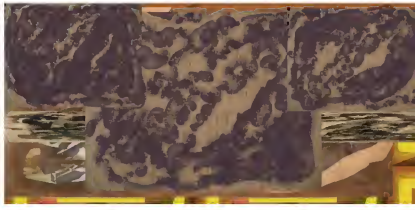
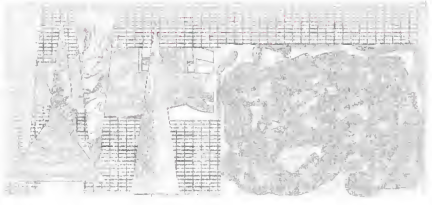


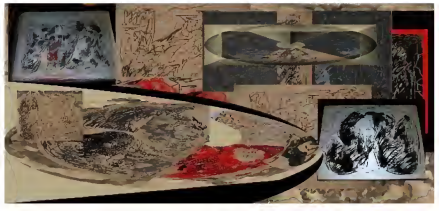
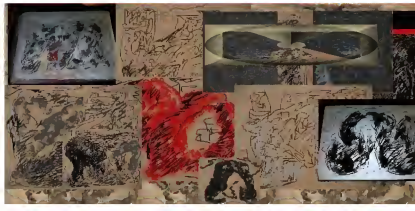


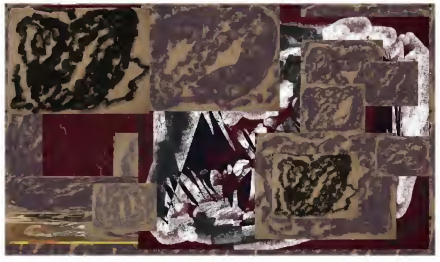
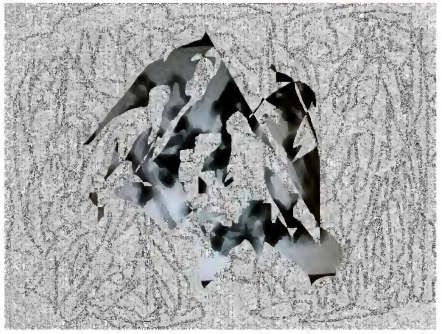


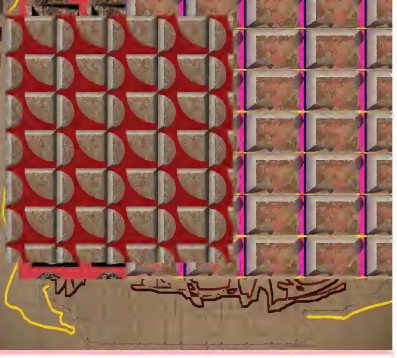
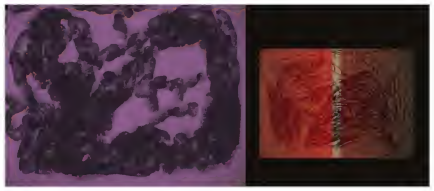


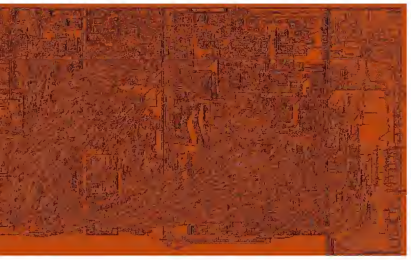
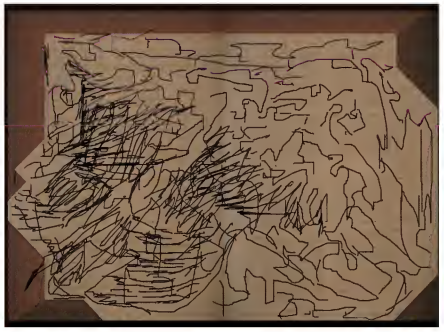




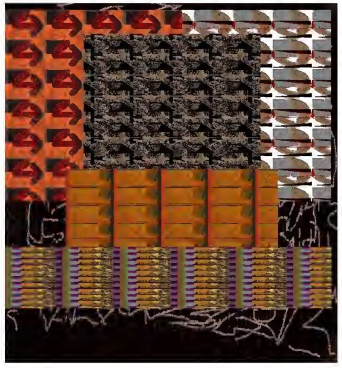
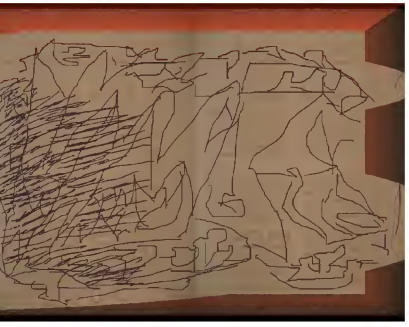
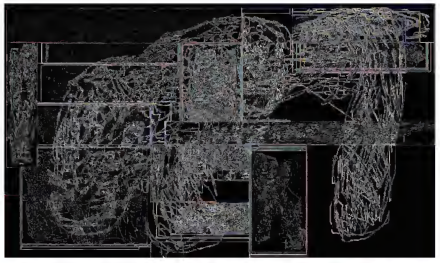
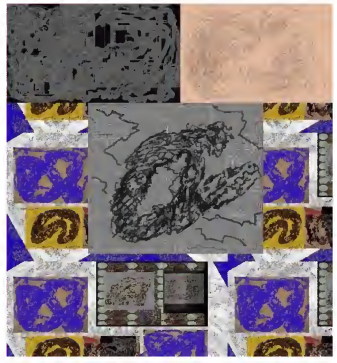
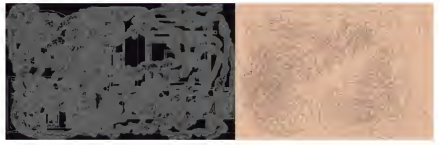
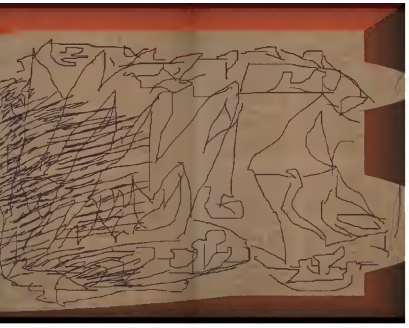





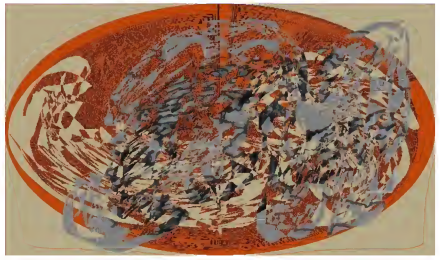



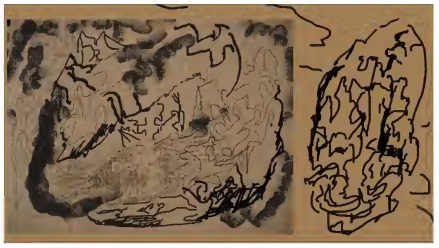



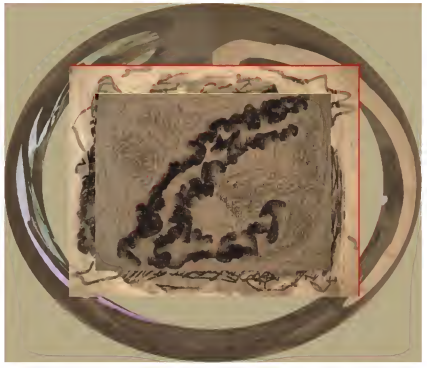
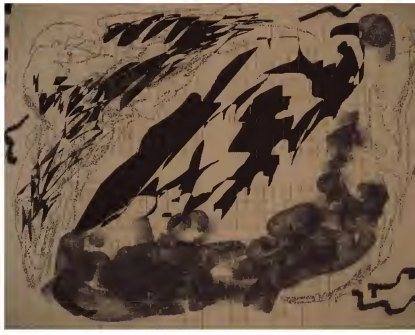



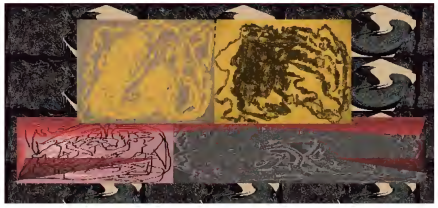



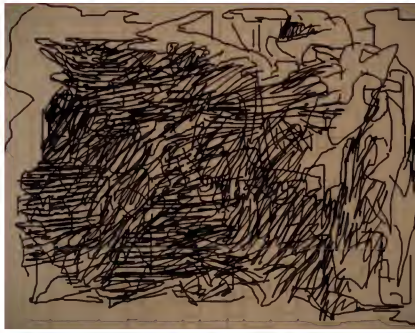







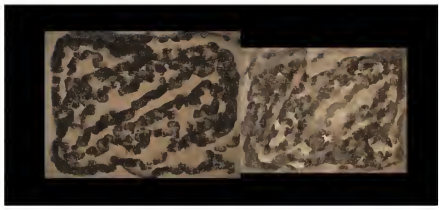


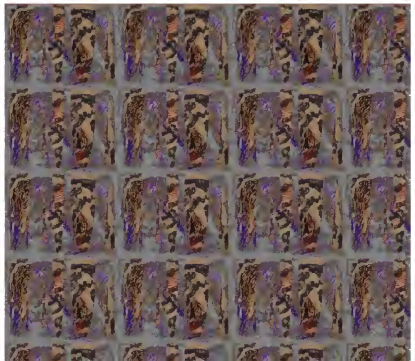


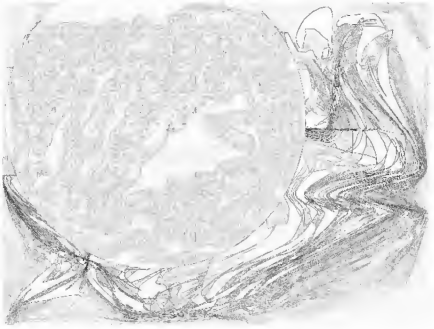
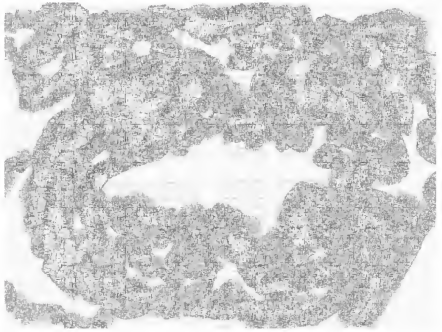
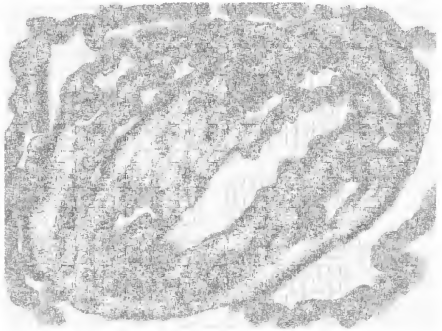
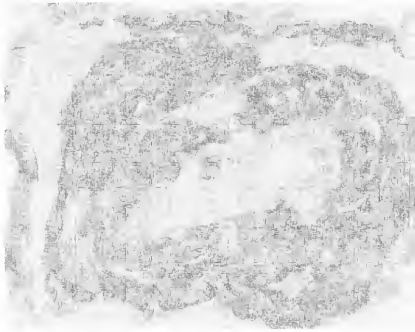
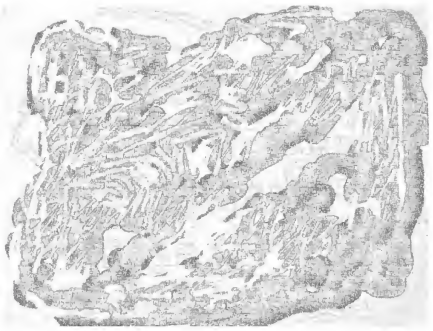
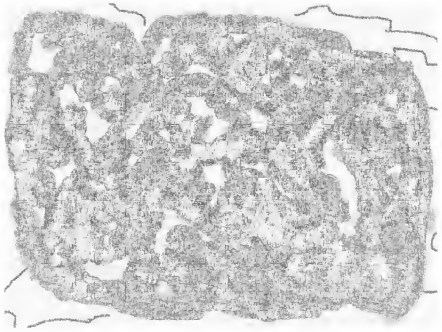
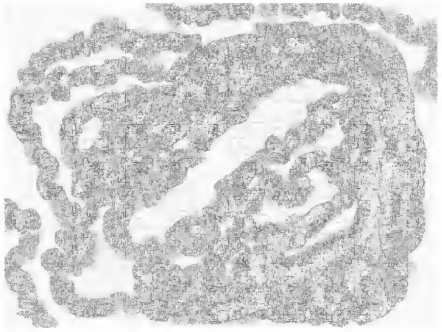
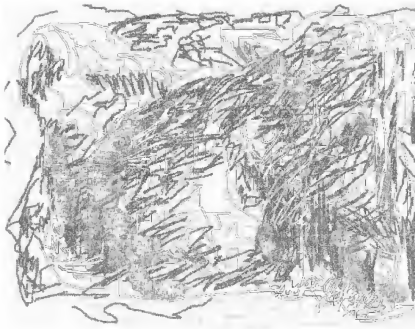



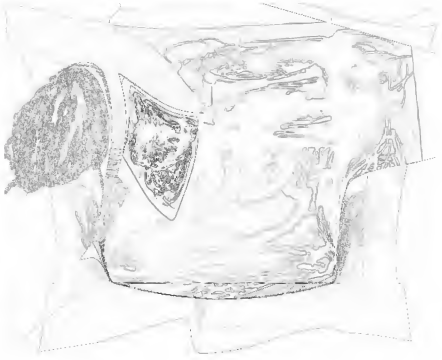
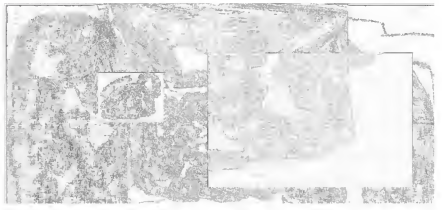
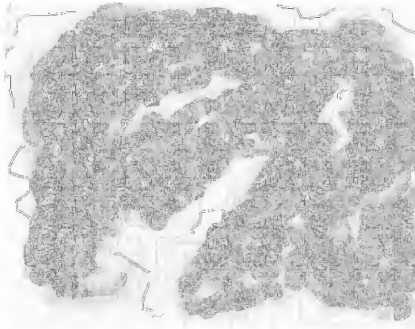
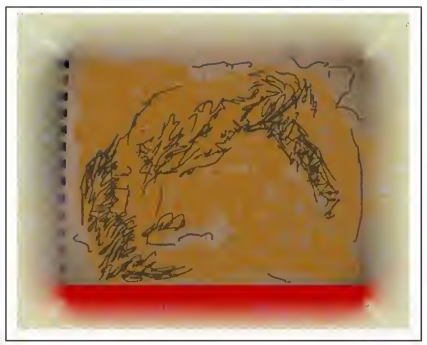
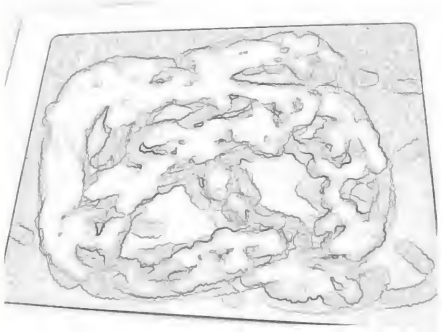
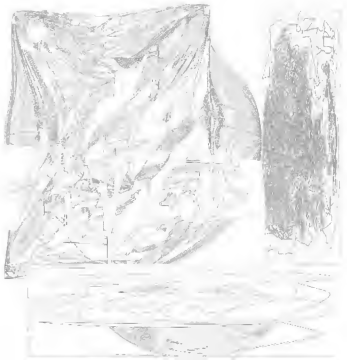
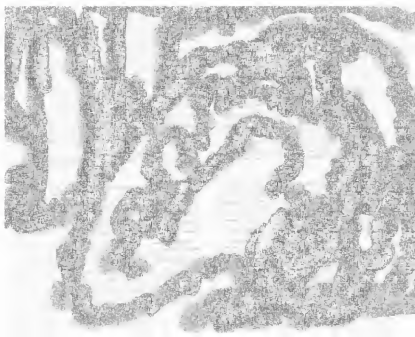


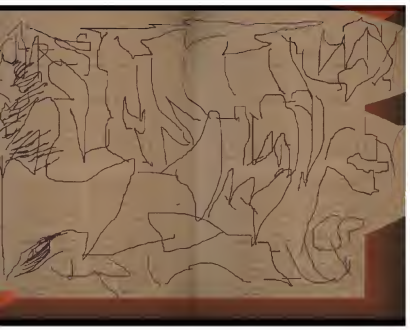
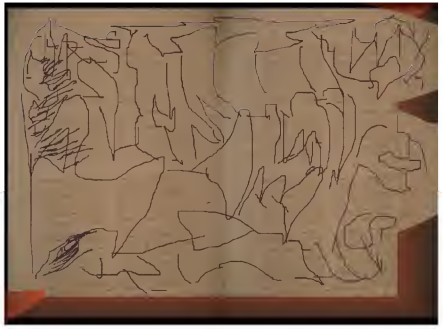
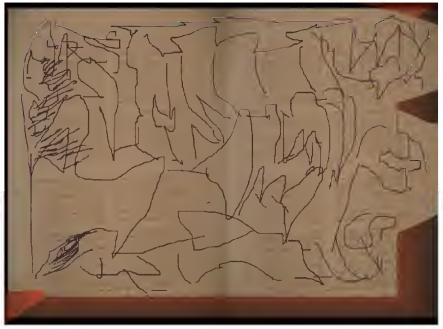
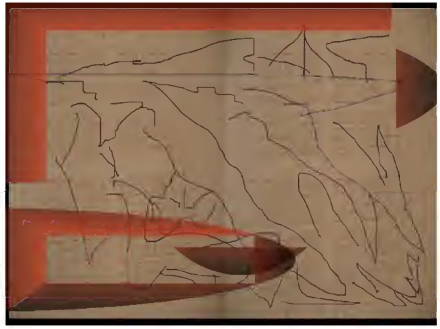
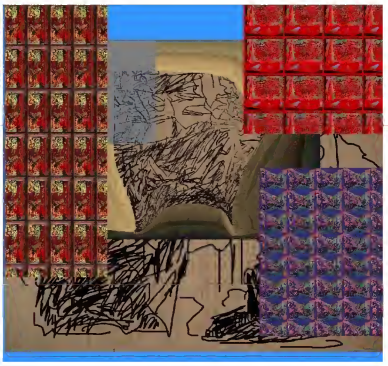


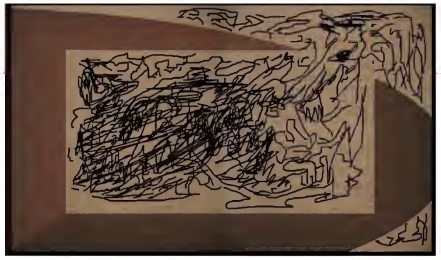
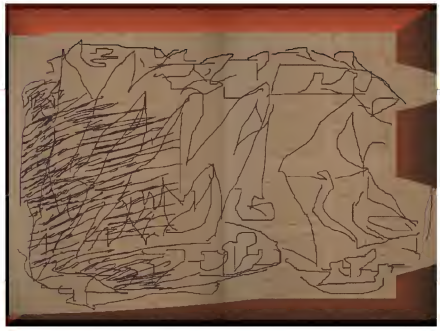
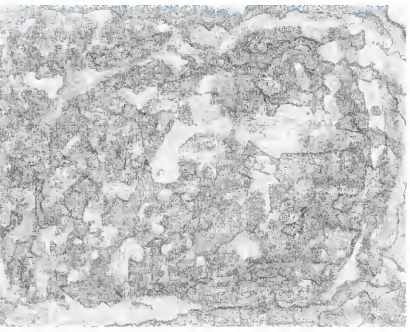
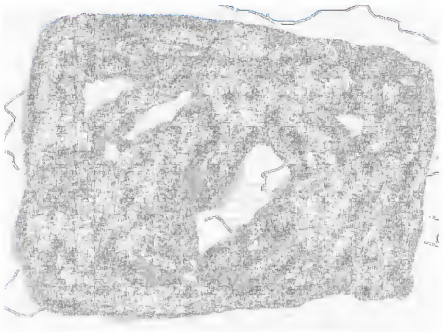
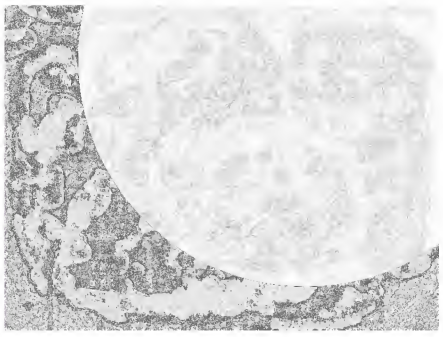
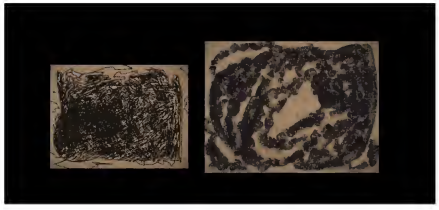
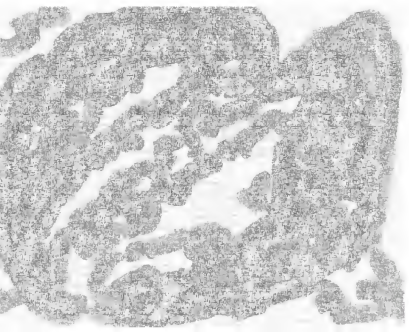
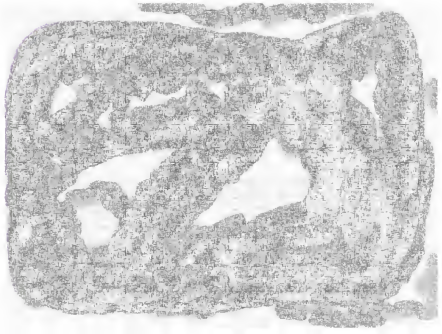


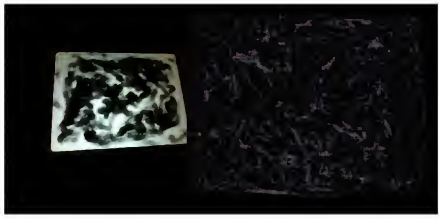


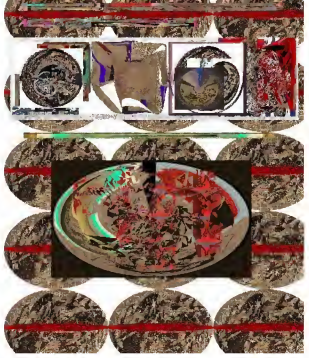
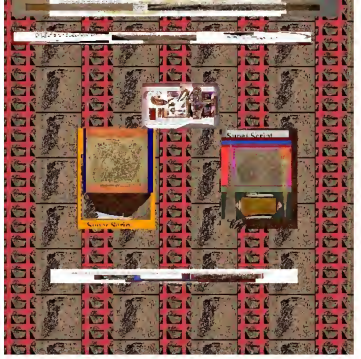









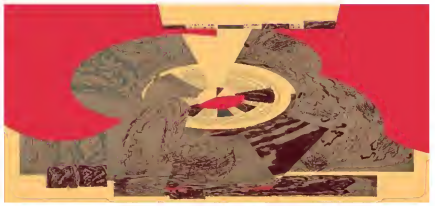
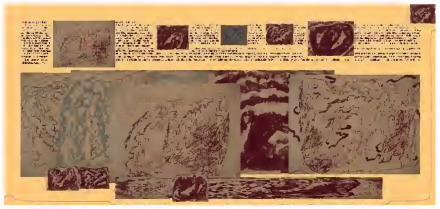








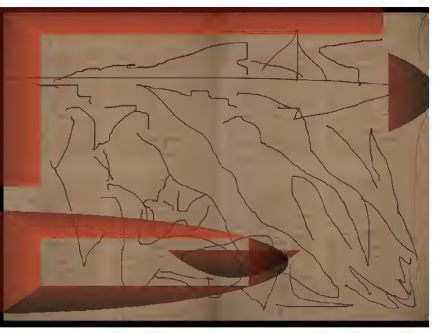






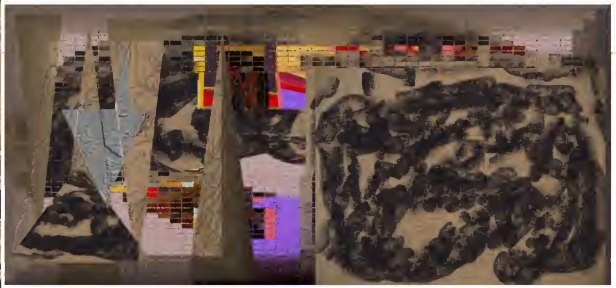









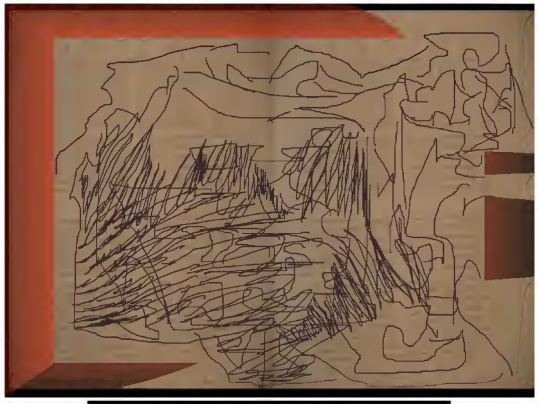


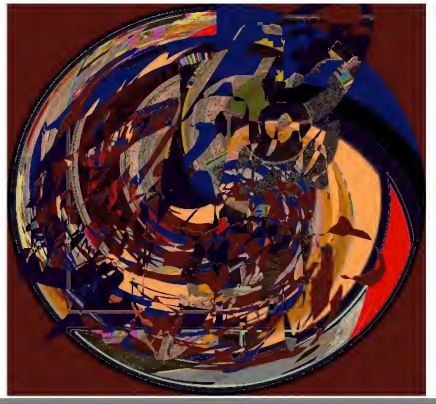



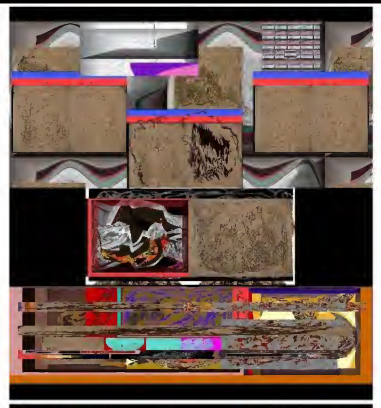



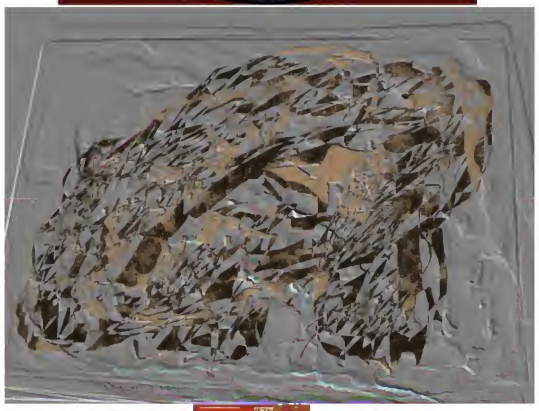


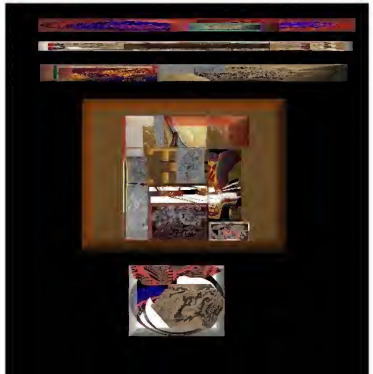


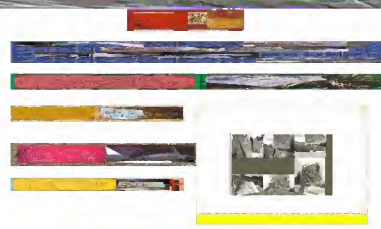


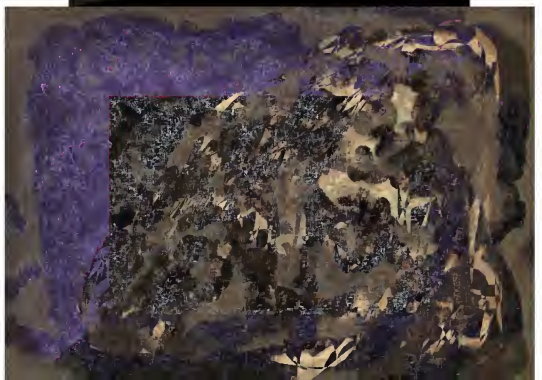


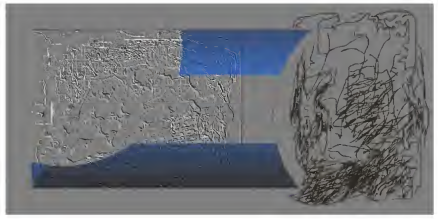


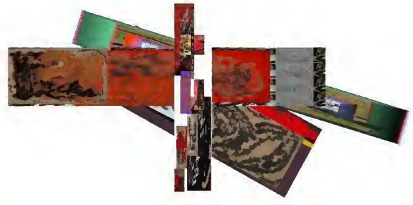


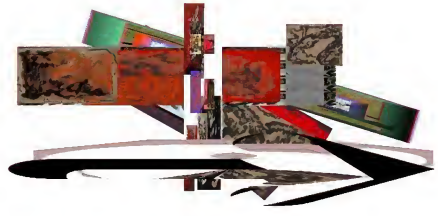


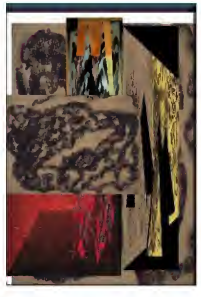


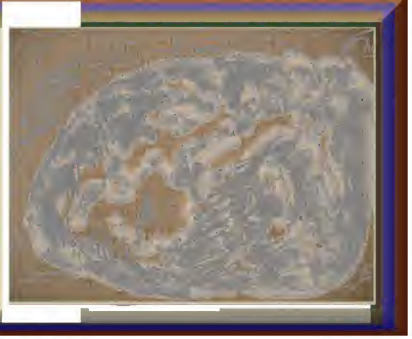


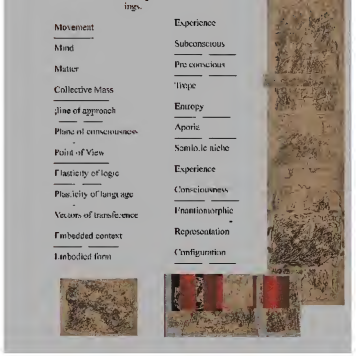








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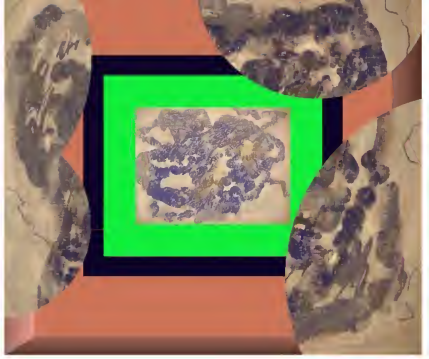
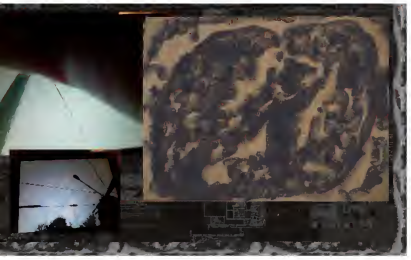
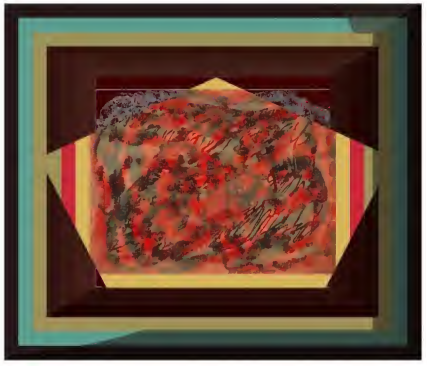
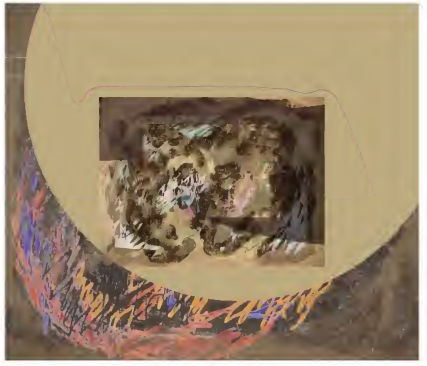
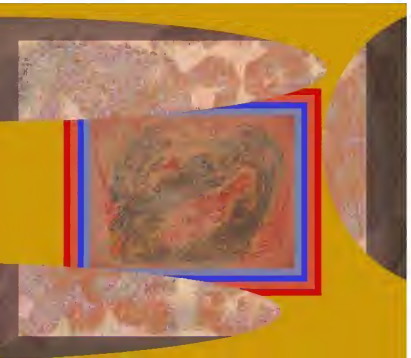
Movement
Mind
Matter
Collective Mass
Plane of approach
Plane of consciousness
Point of View
Elasticity of logic
Plasticity of language
Vectors of transference
Embedded context
Embodied form
Experience
Subconscious
Pre conscious
Time
Energy
Aporia
Semiotic niche
Experience
Consciousness
Phantasmophic
Representation
Configuration

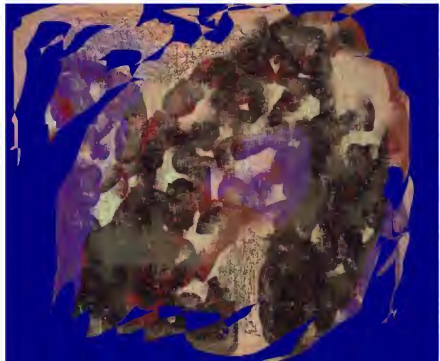


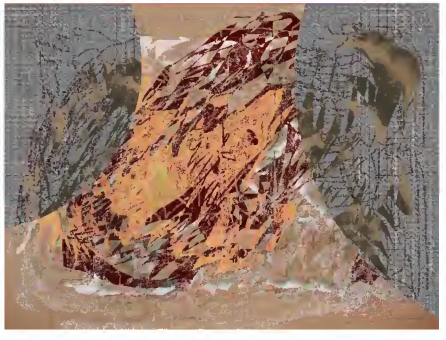


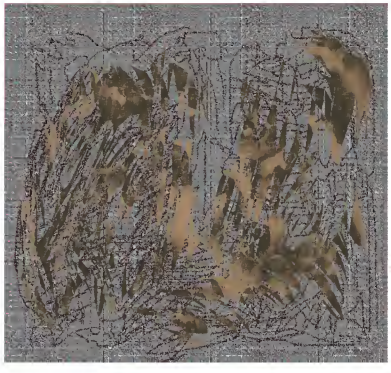


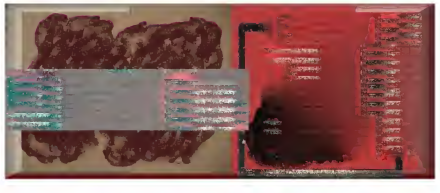


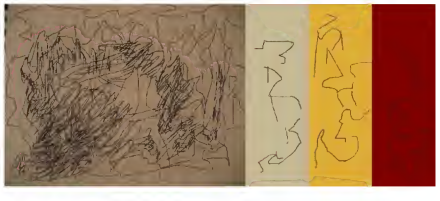












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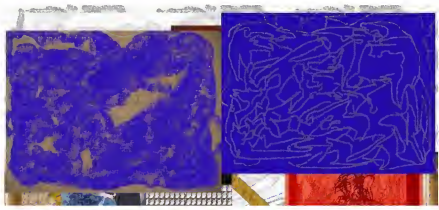
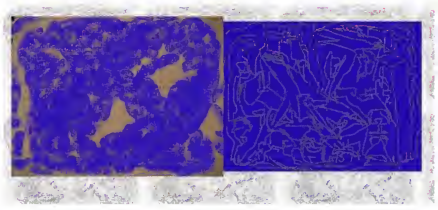
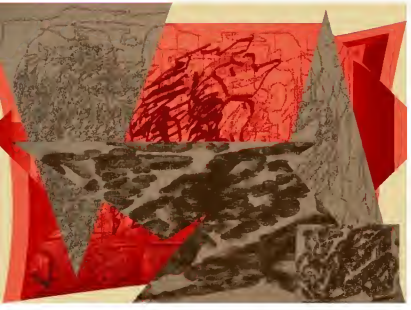
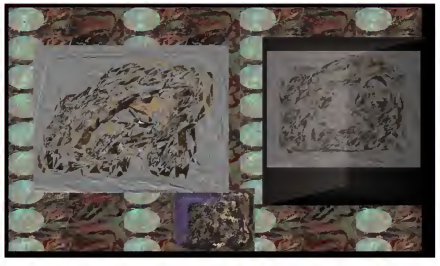
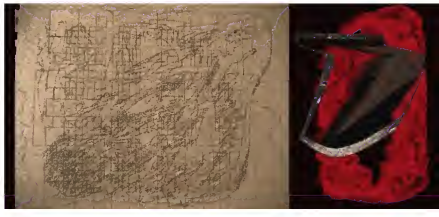
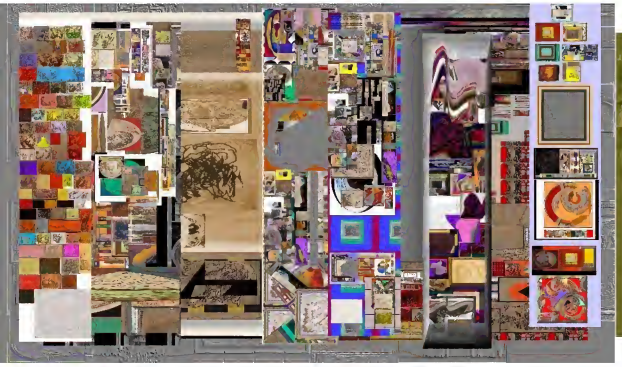
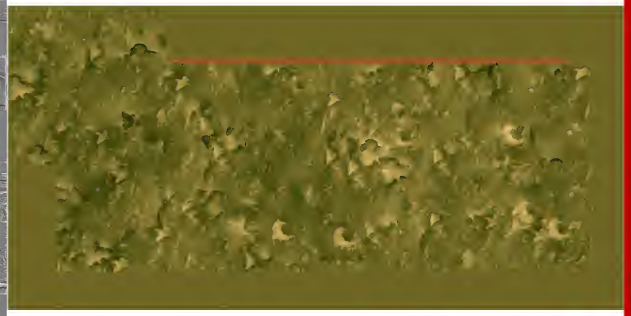
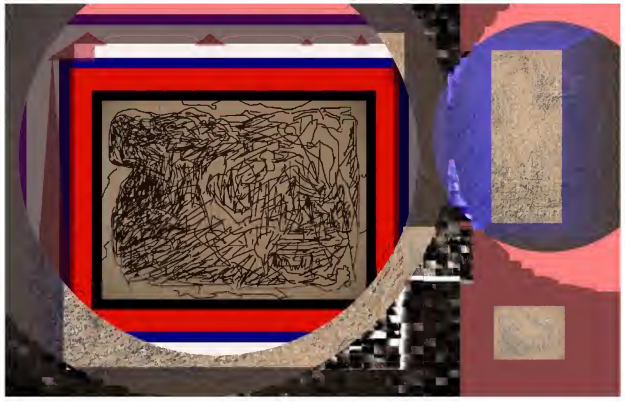


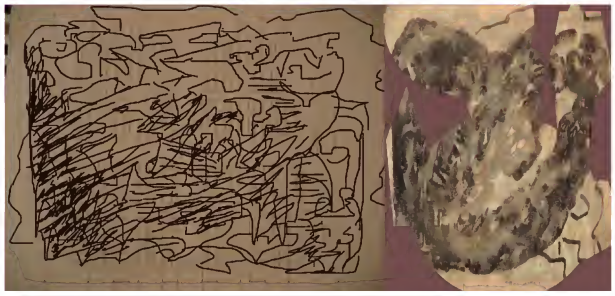



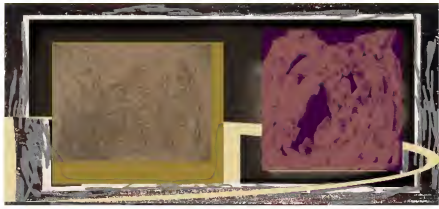



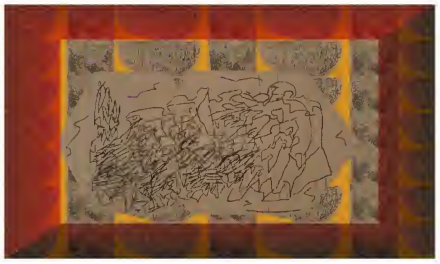


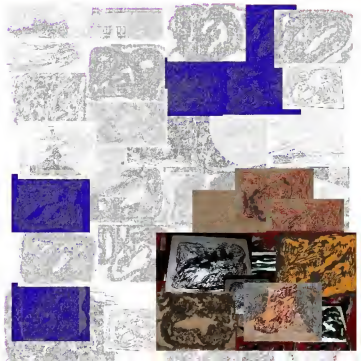


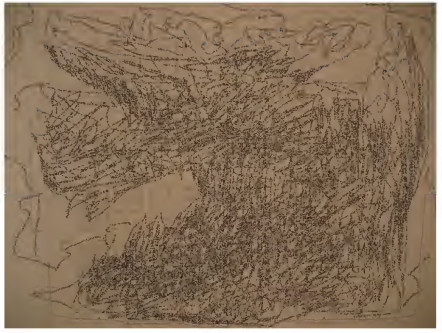












Chain of Signifiers

Objective Subjective Transpose

Matheme

Mood mode Signifier

Contingency
Transgression

Spatial layering/synecdoche

Buoyant
Cima

Drawing visual verbal space 5

Apophatic Mir-
ror

Chiasme

Mirrorim

Drawing Visual Verbal Space 4

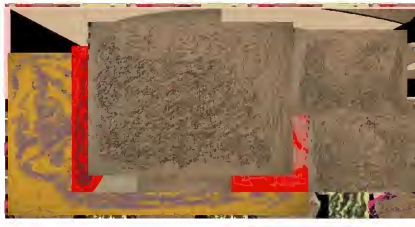
Herms & The
Hermeneutical

Interpellation

Interpollation

Marl Fiore

Drawing Visual Verbal Space 3



Simulcrae

Psychological colloids

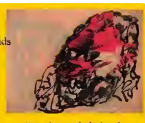
Neologism

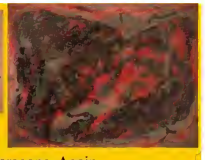
Trauma

Indices

Antinomy

Model/facultative testing





Drawing verbal visual
space 9

Paragone Again

Nominal

Phenomenological
Metonym
Mood

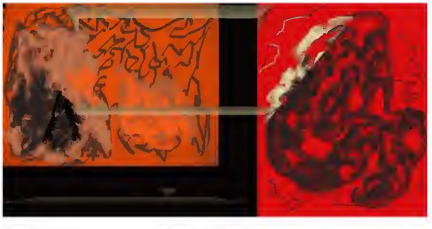
Mode

Staging

Framing
Dimensional Allegory

Primieval Chaos

Drawing visual verbal space 6



Tableau

Tomatological

Zero and Chance

Lean To

Metatropic Hyperbolic

Emaillage

Extended Fragment

Drawing visual verbal space 10

Deep

Entropy

Gauge

Language

Transference

Overdetermi-
nation
Slippage

Torus

Throwness

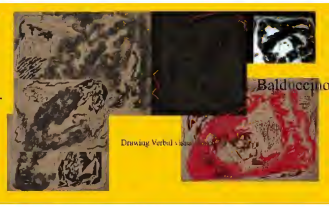
Drawing visual verbal space 8

Analysing the Ambassadors

Arrows

Brackets

Neurologi-
cal Model
Flux
Oscilation
Conflux



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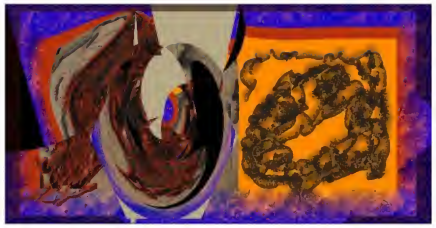
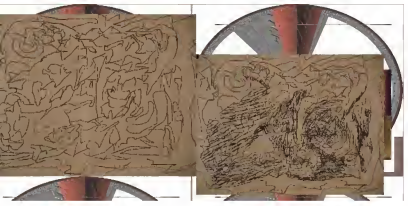
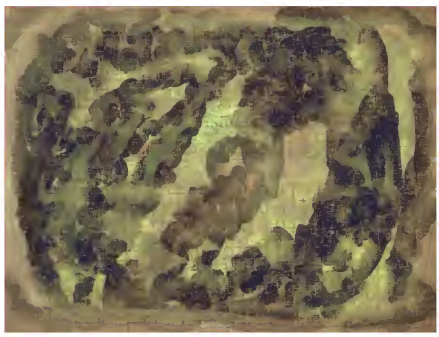
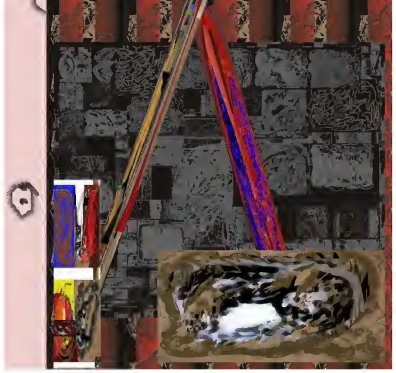
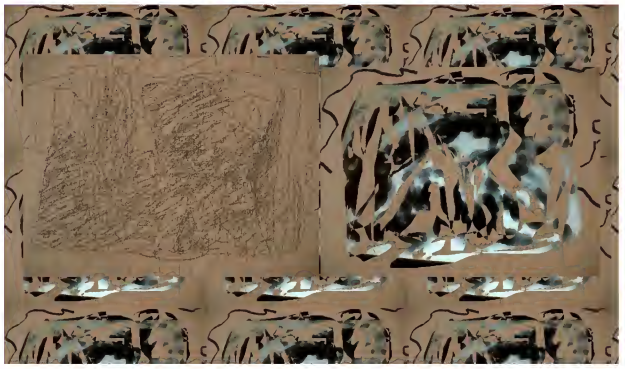
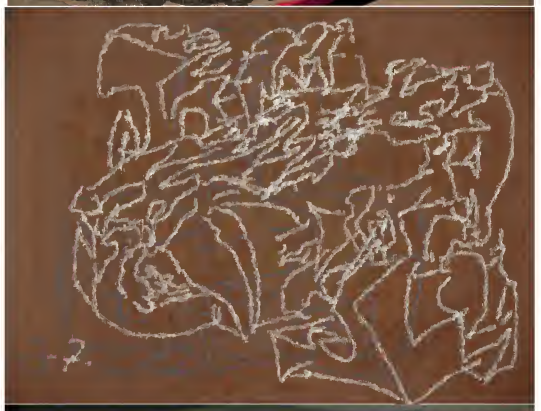
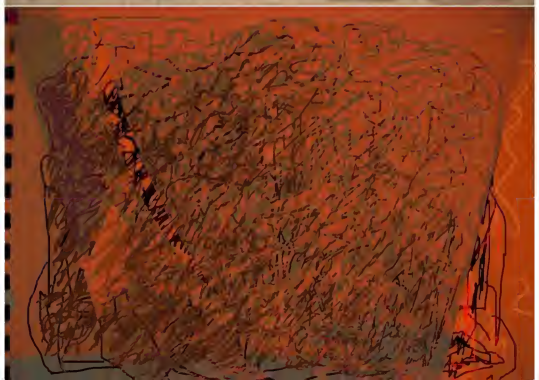


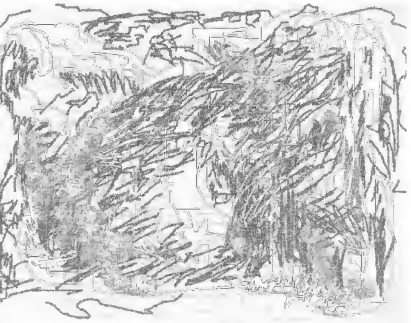
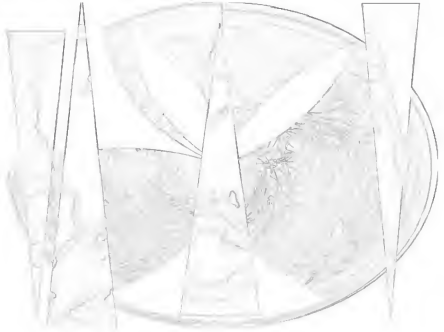
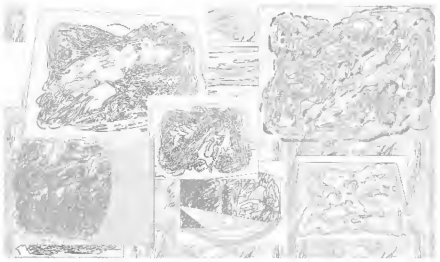


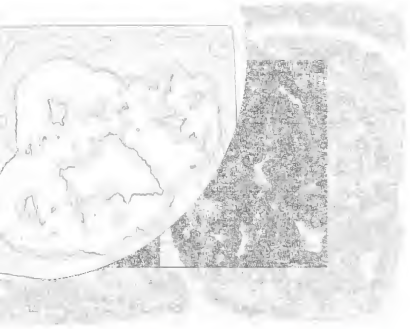
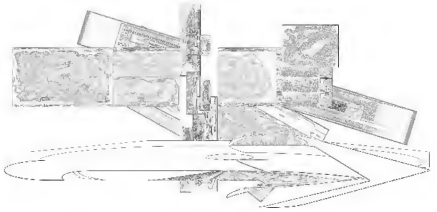
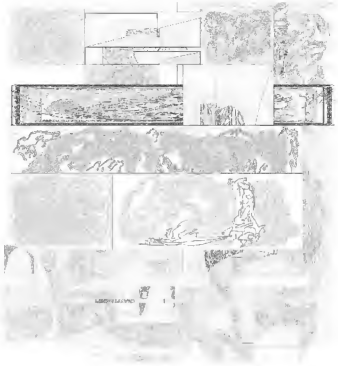
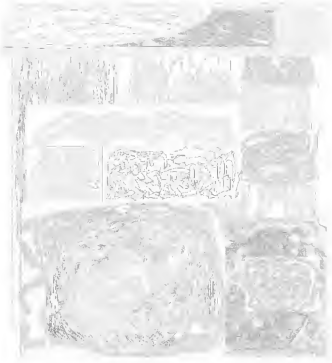


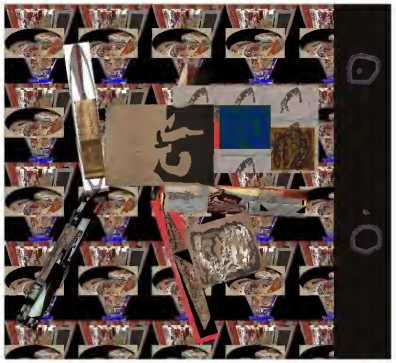
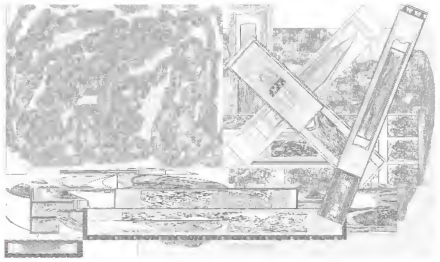
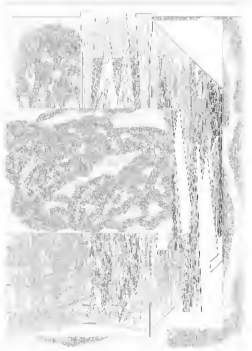
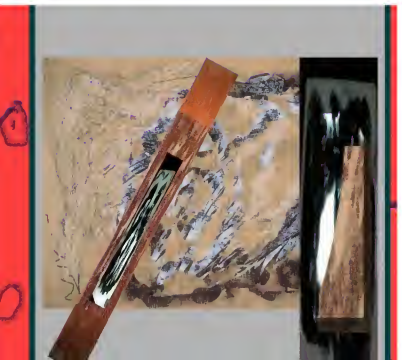
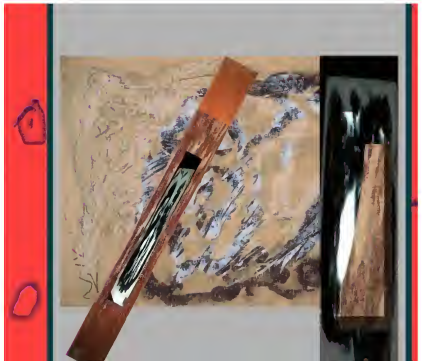
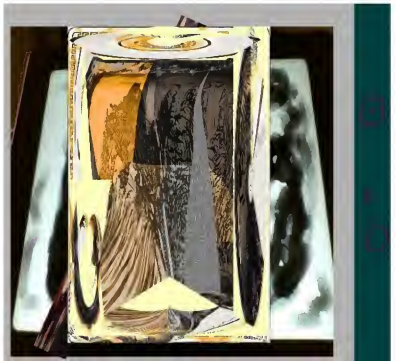
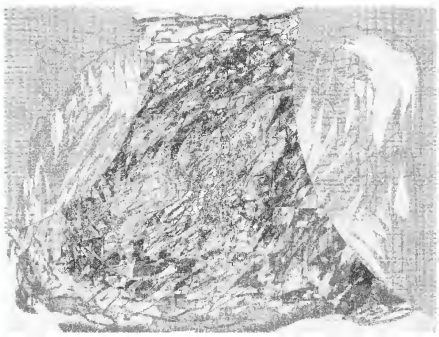


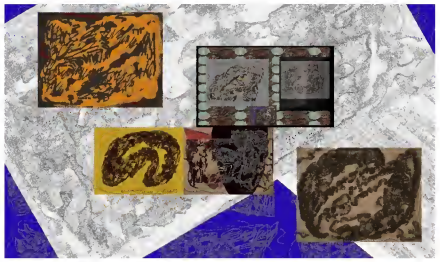


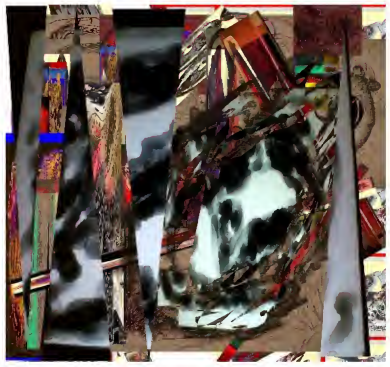
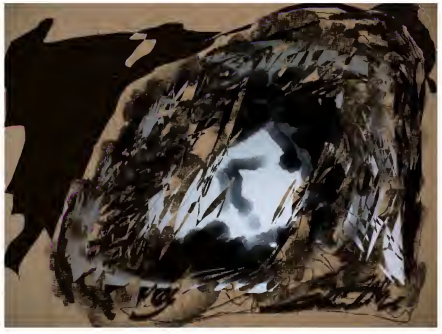
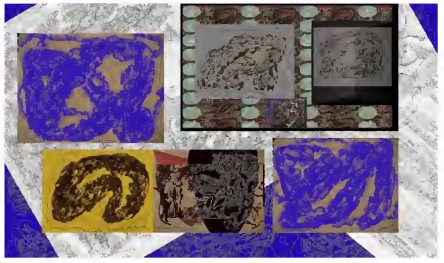



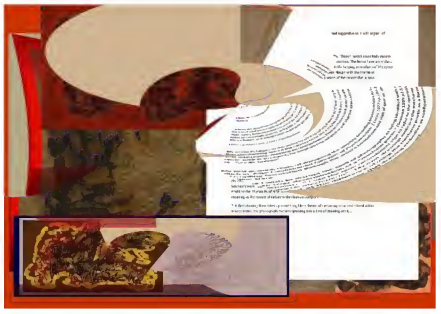
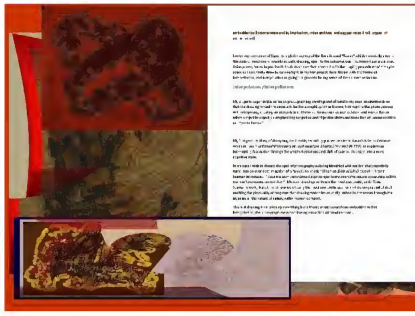




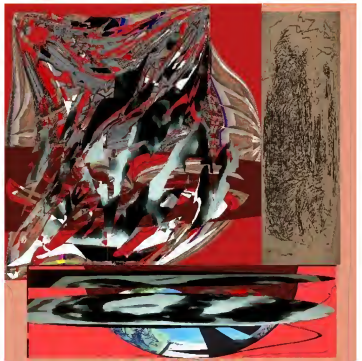





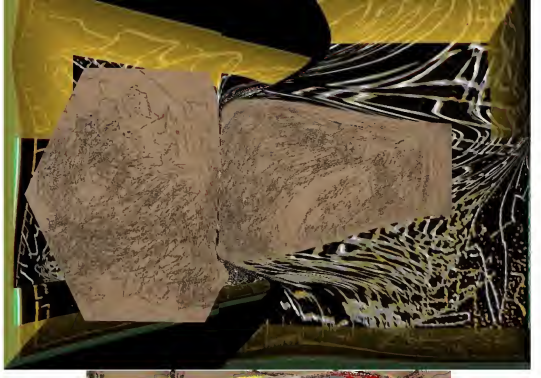








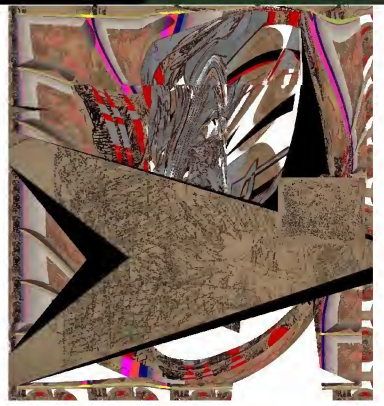


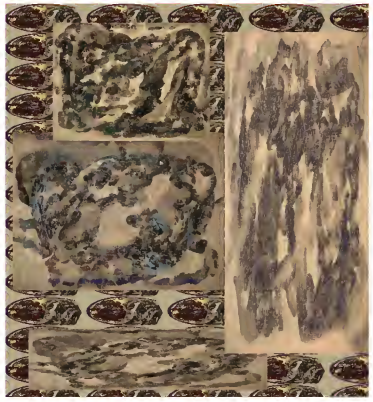




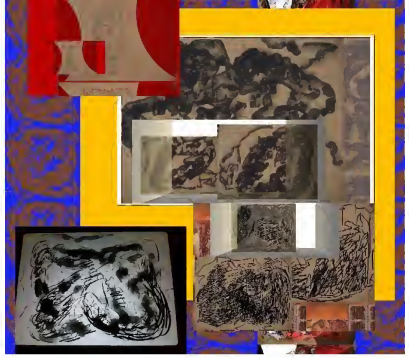



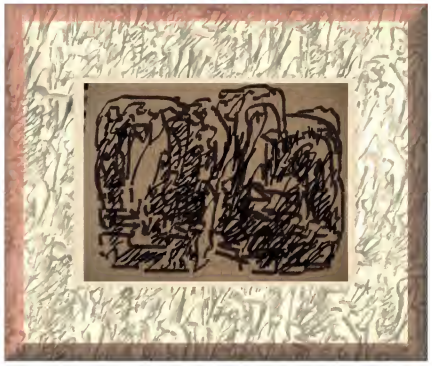


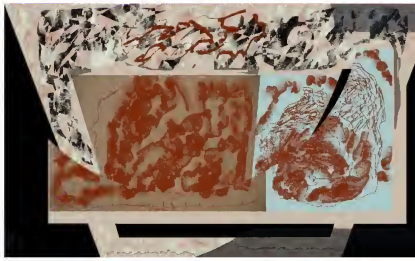
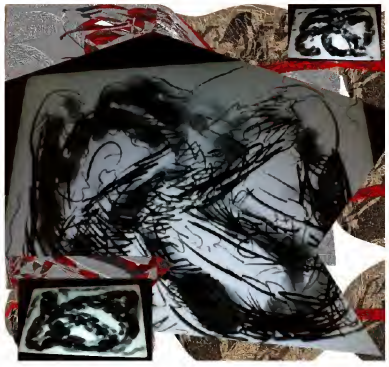


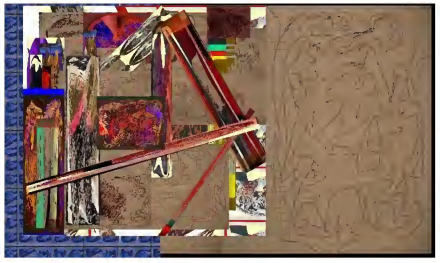
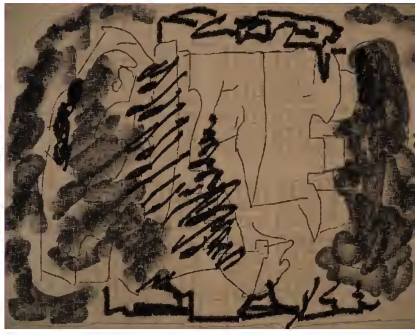


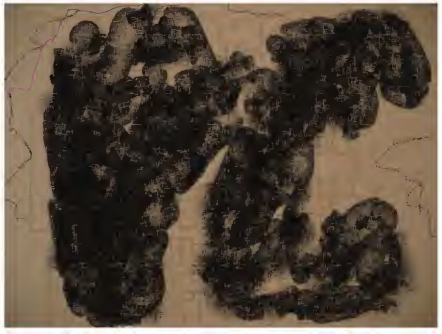




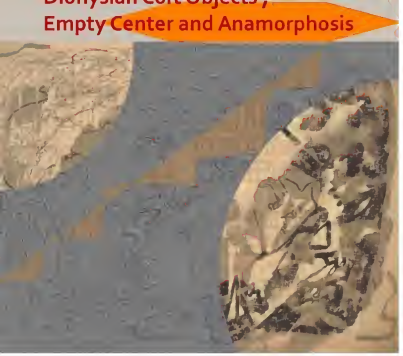


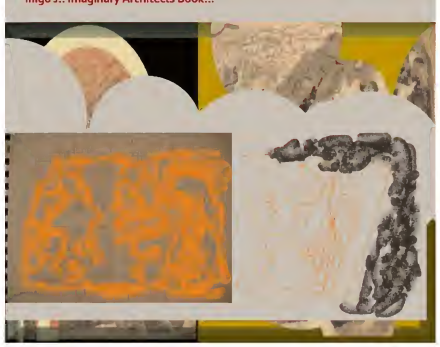



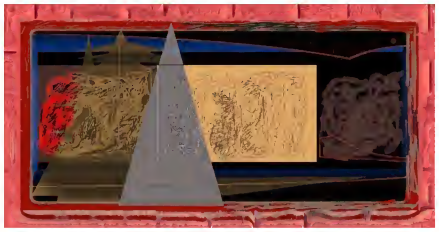



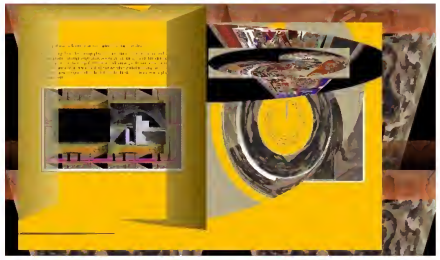


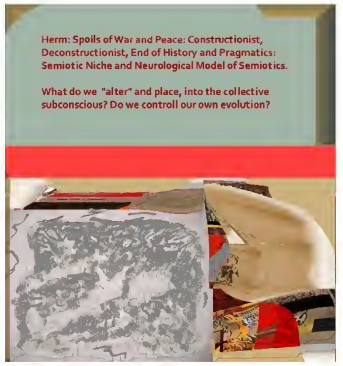
Dionysian Cult Objects /
Empty Center and Anamorphosis

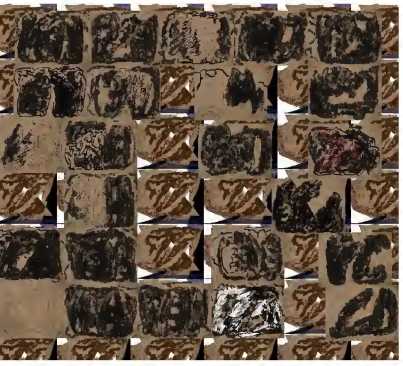


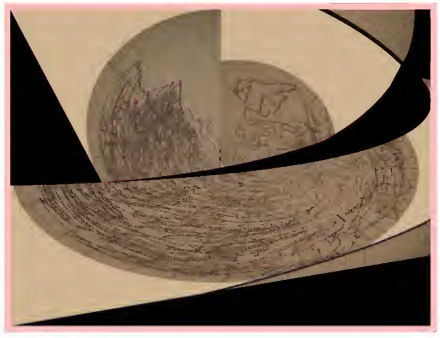


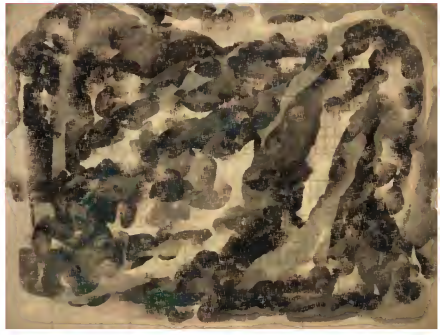


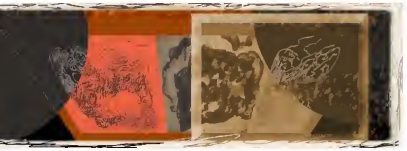


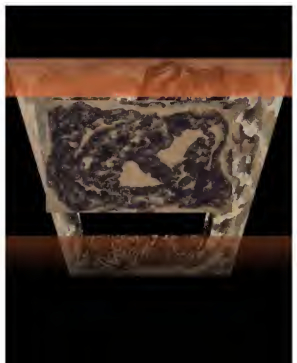


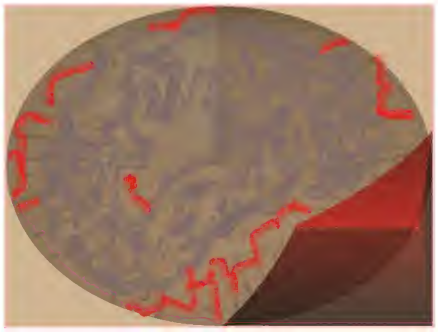


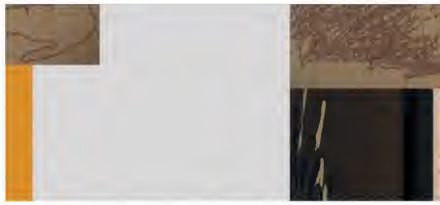


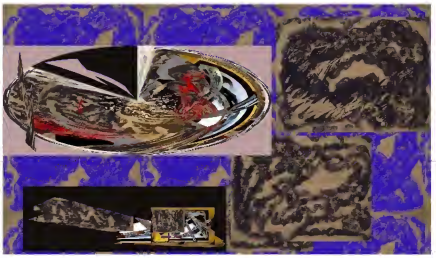


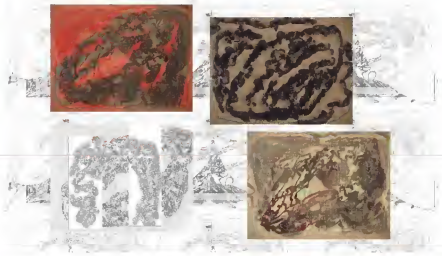
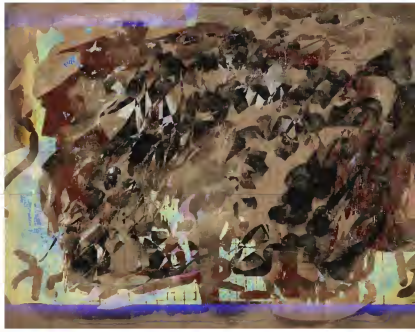


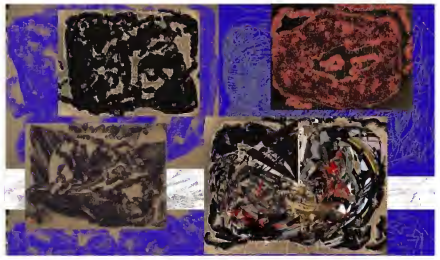
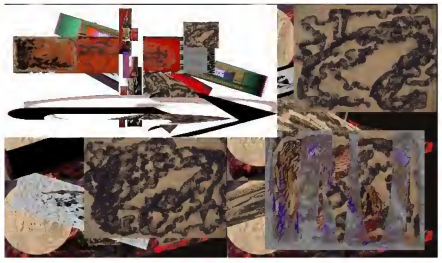
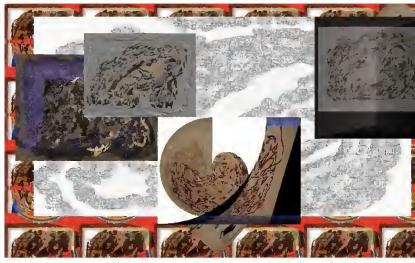


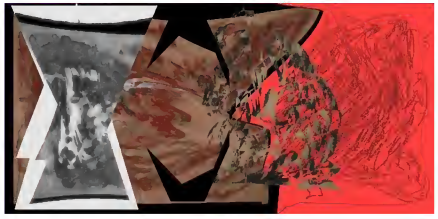


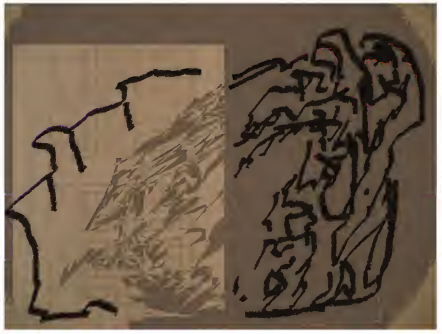


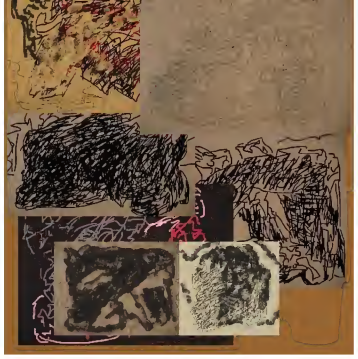


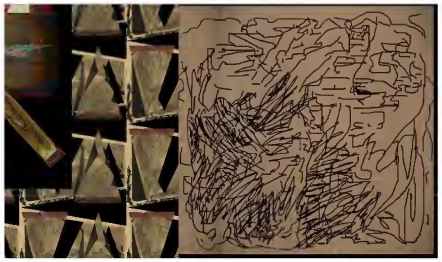
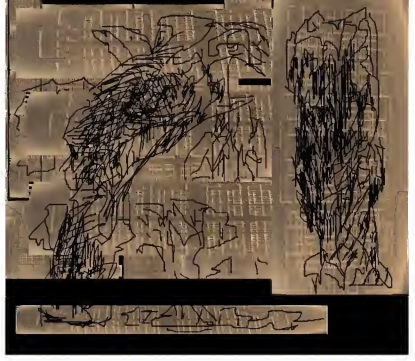



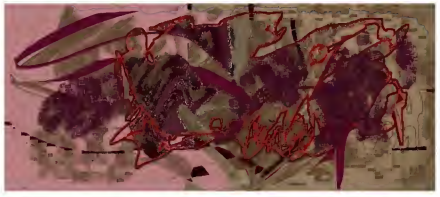




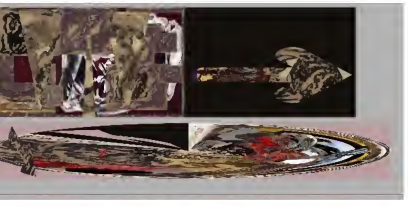


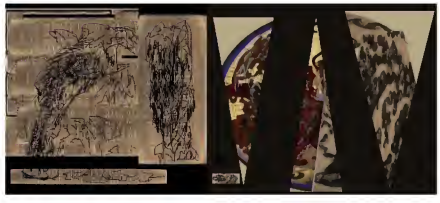


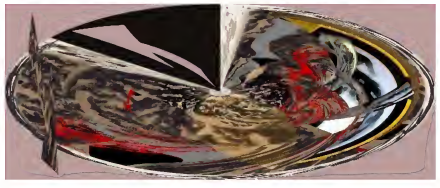


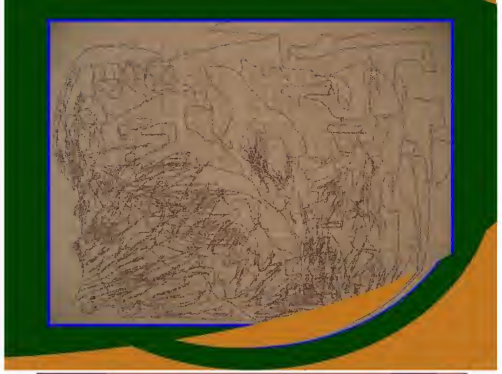



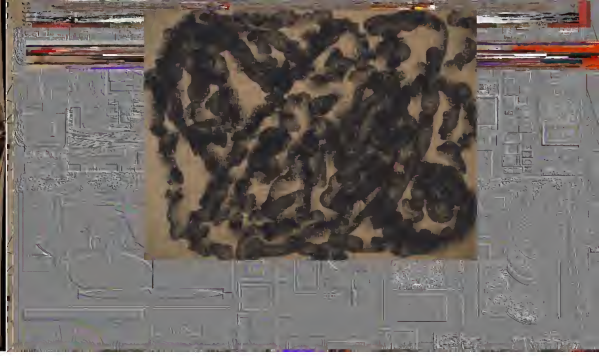


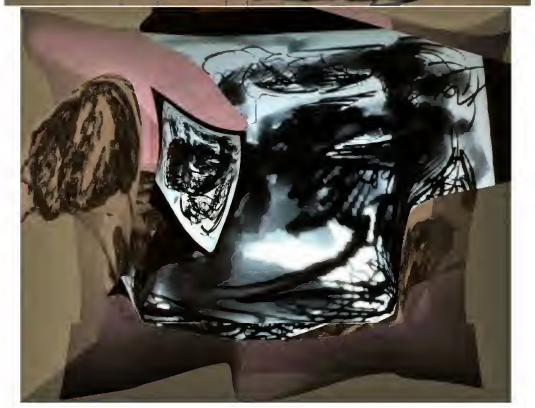


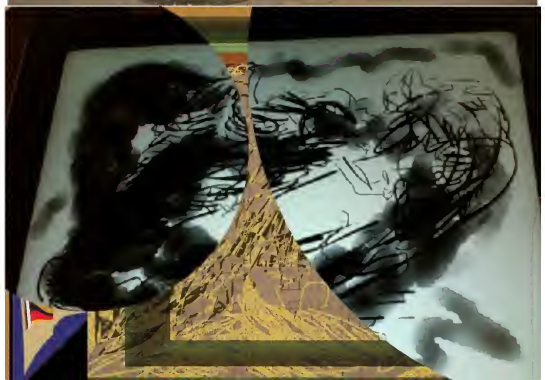


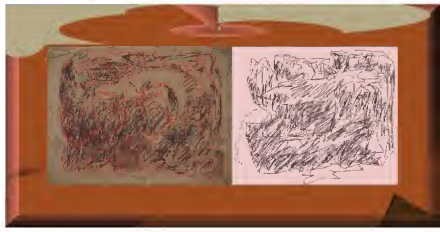


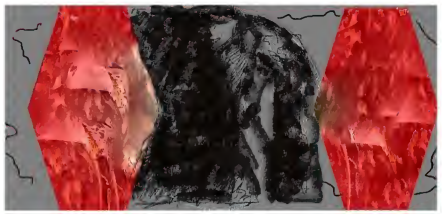
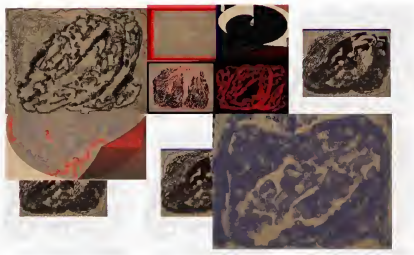


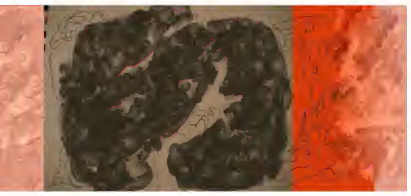
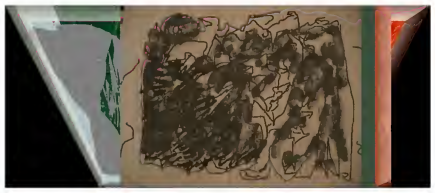


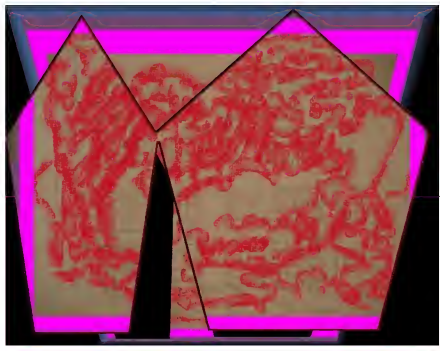


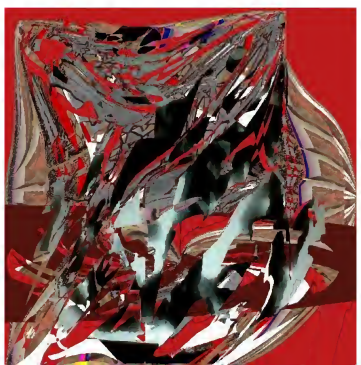


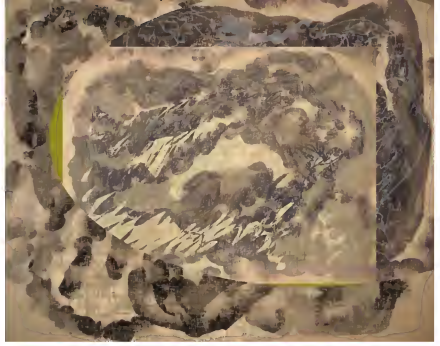


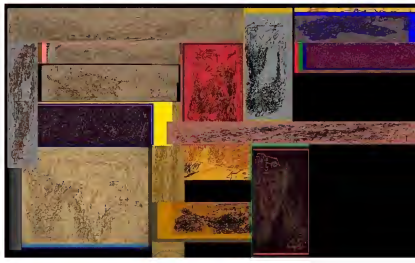



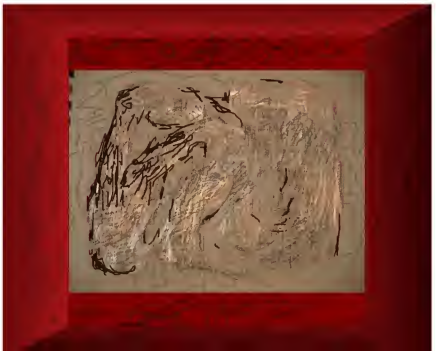



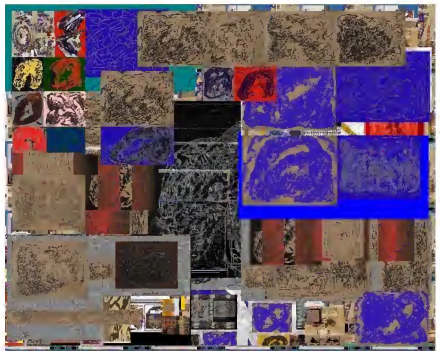
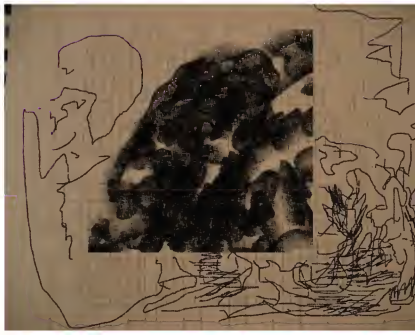


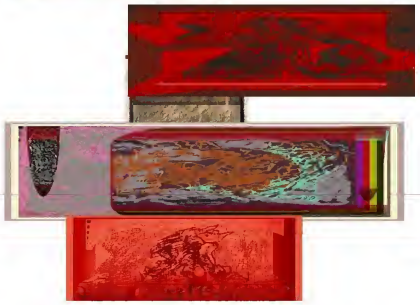


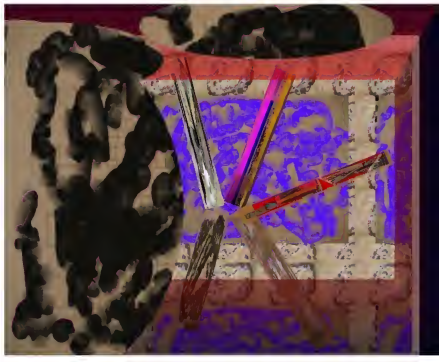
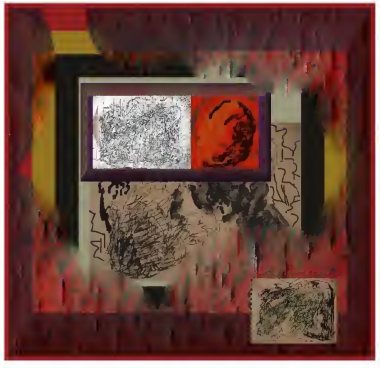
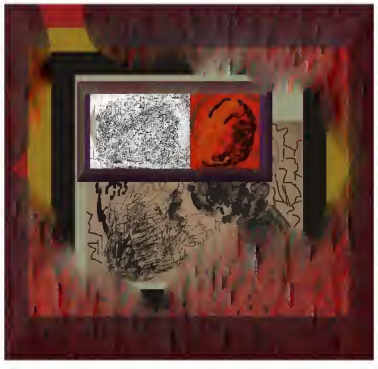


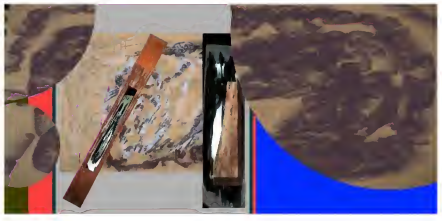
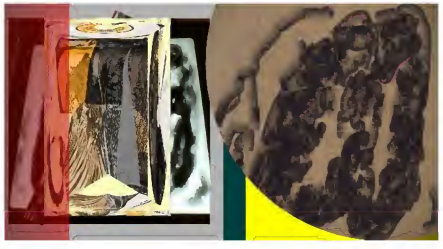


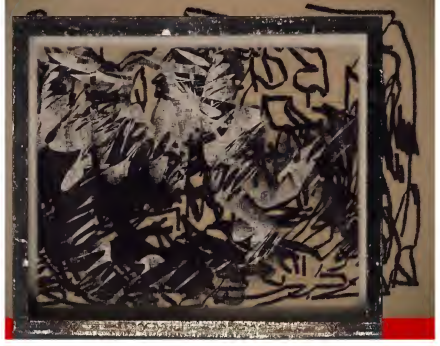
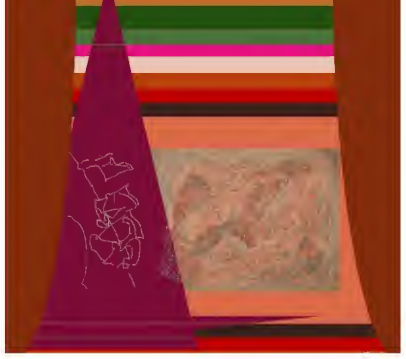
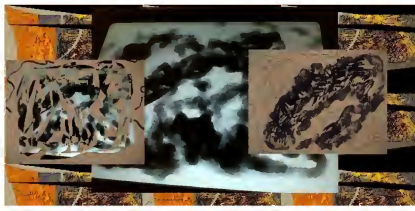


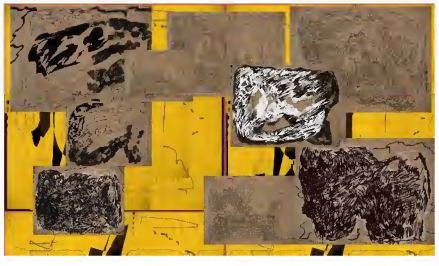
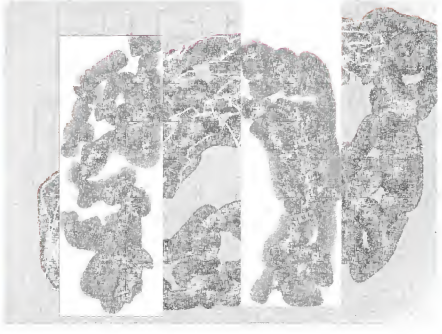
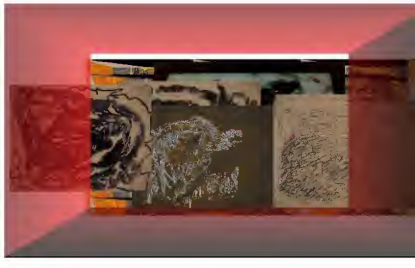
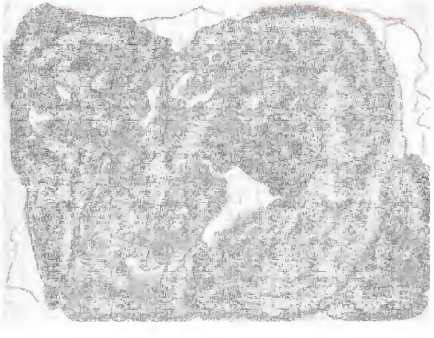



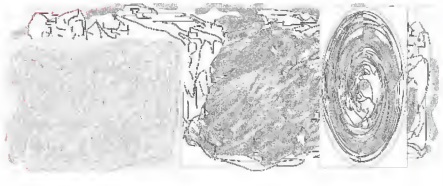


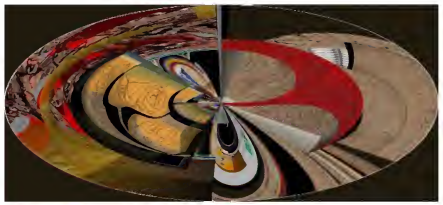




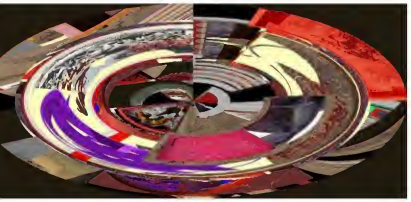



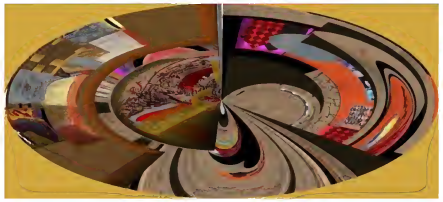




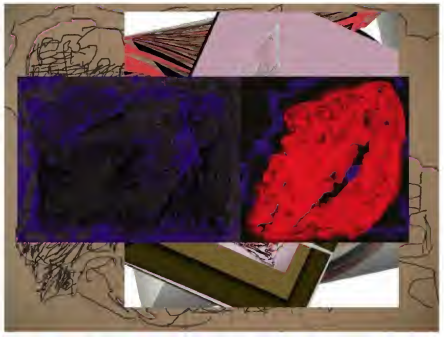





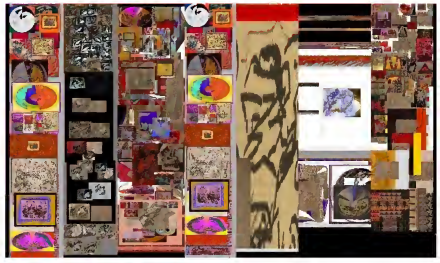


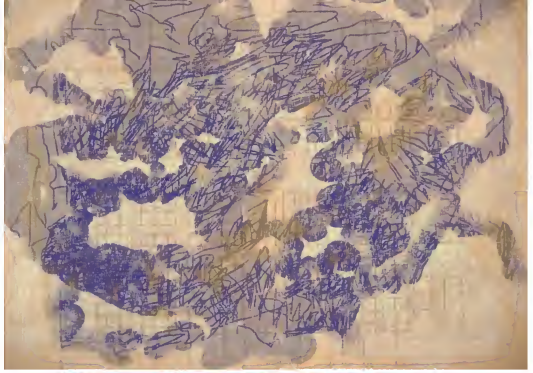
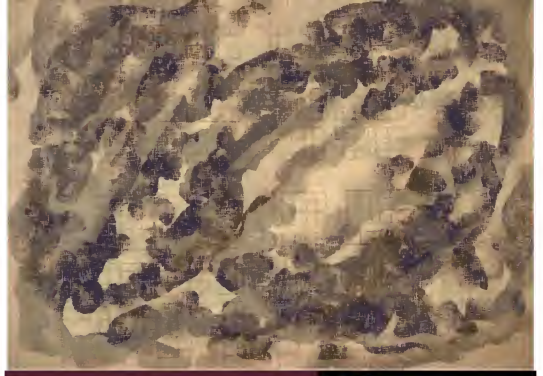
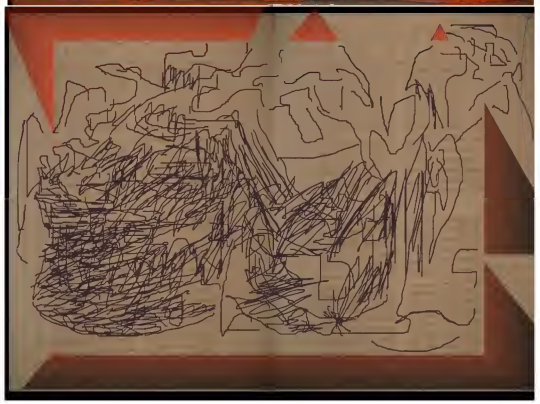


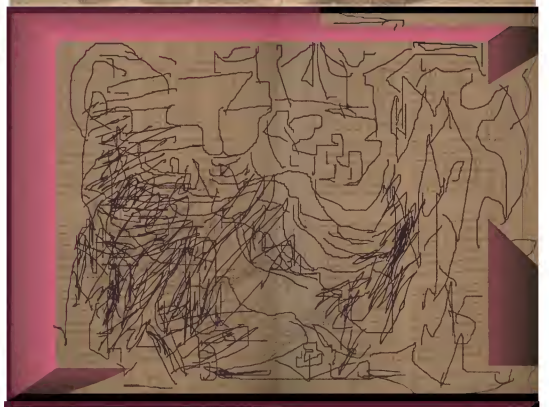
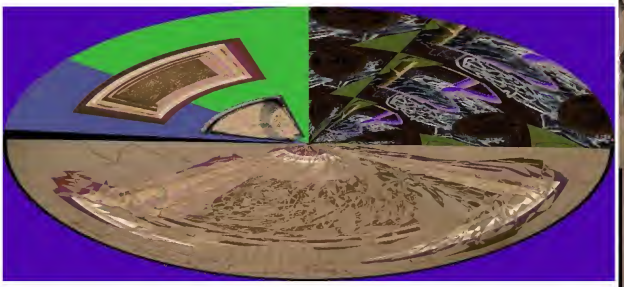
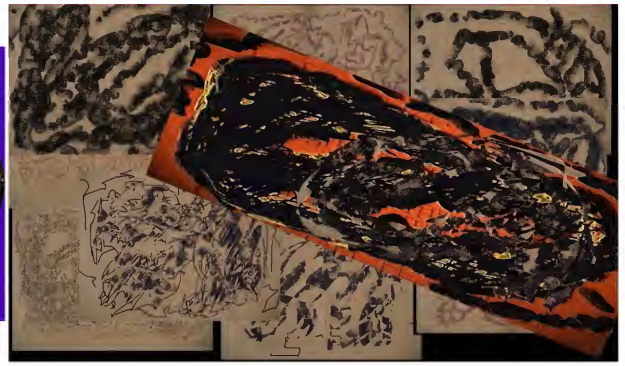
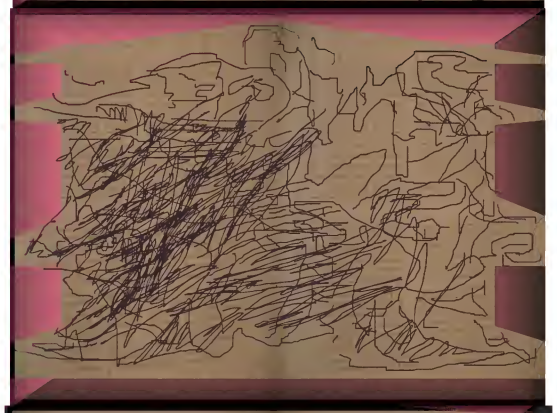


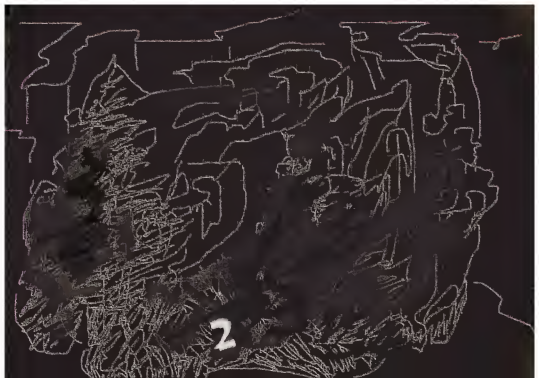




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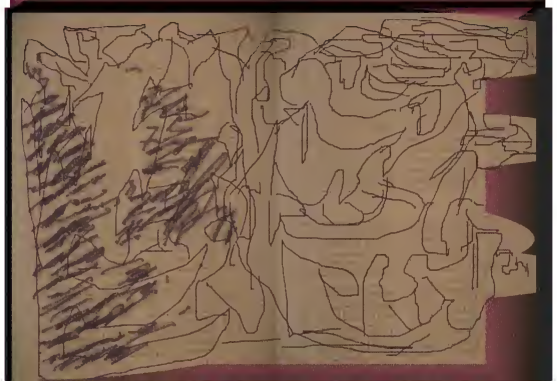

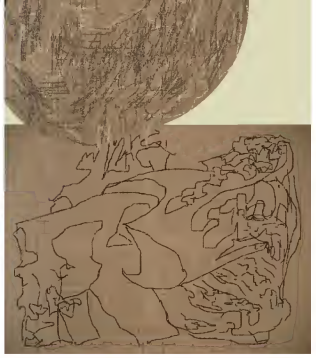

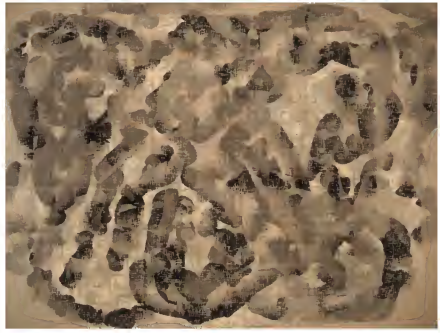

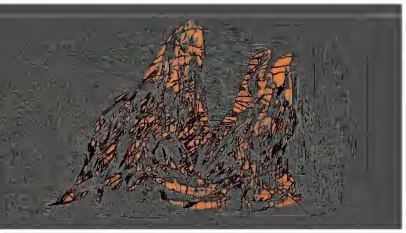
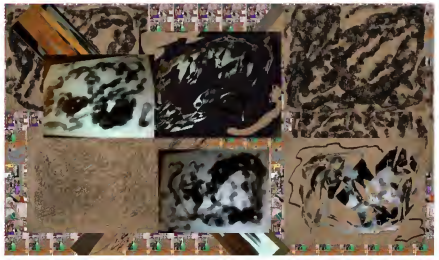

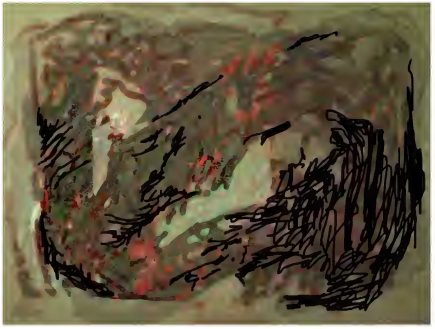

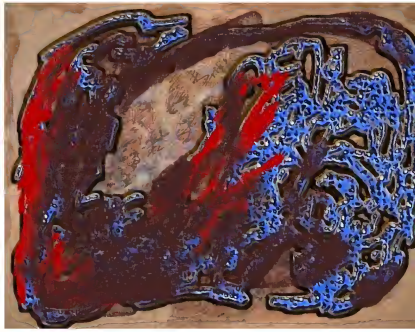
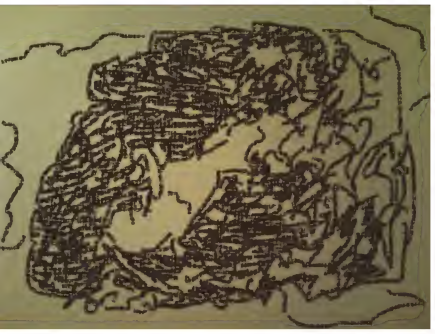

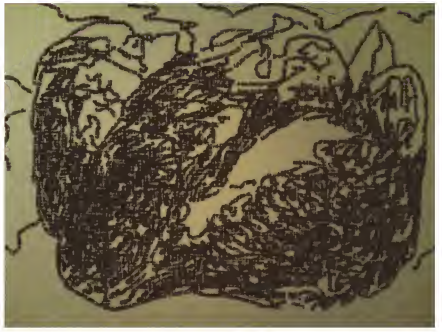

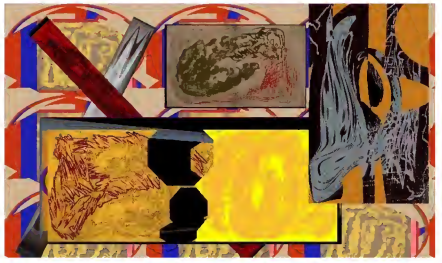
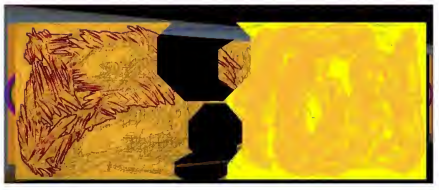

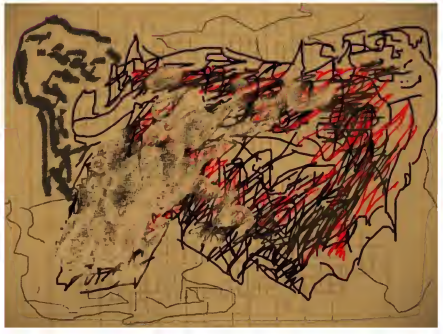

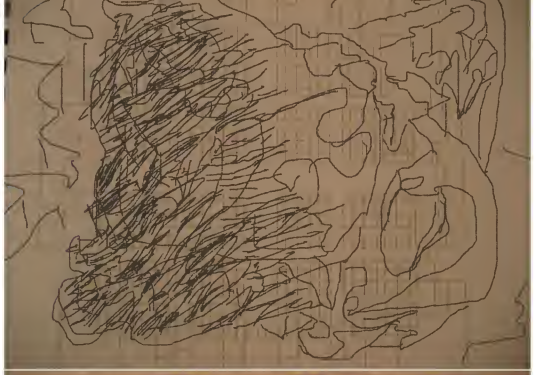
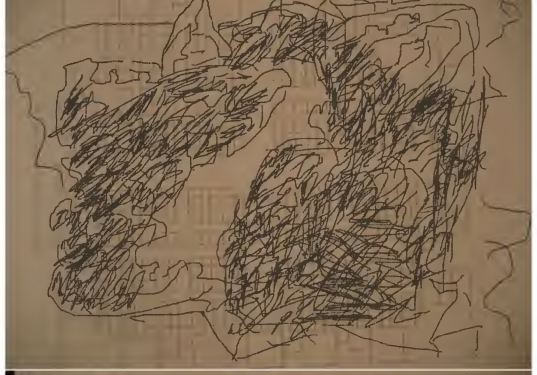
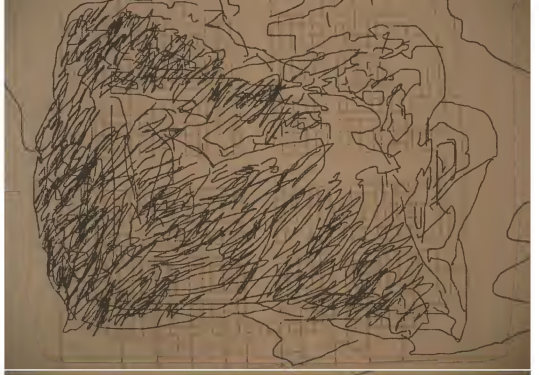

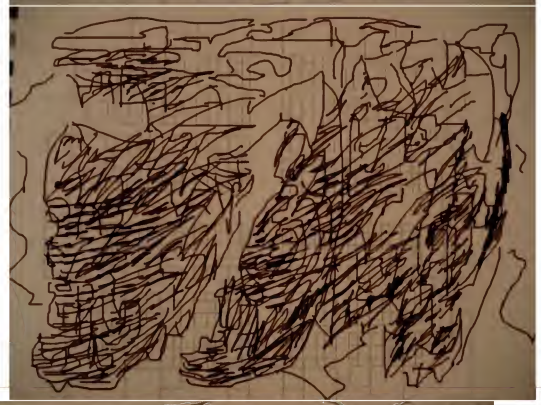
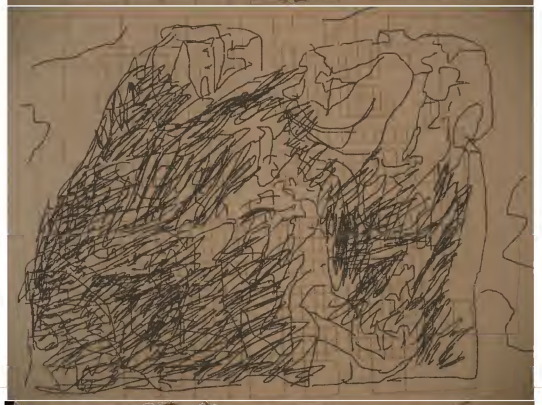
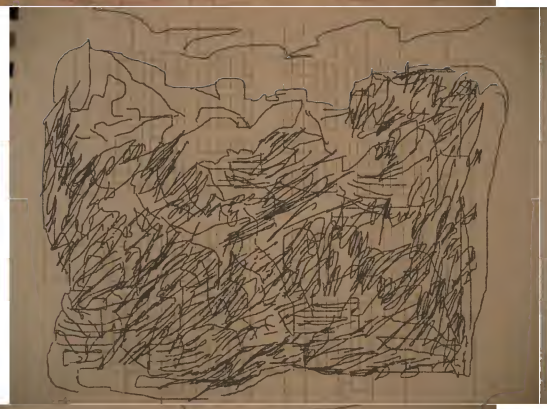
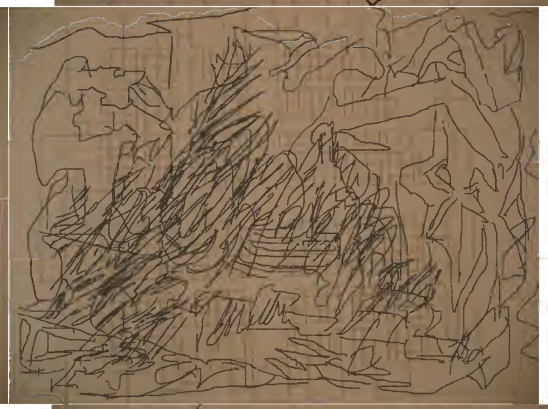
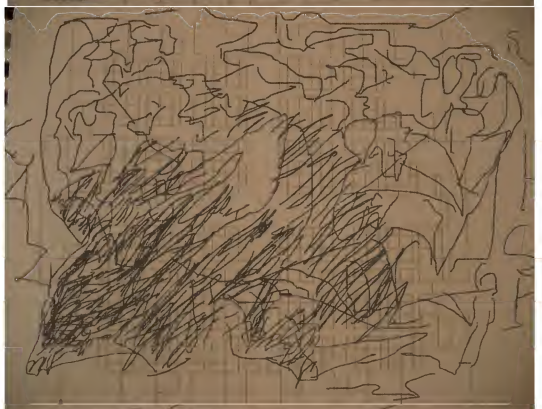
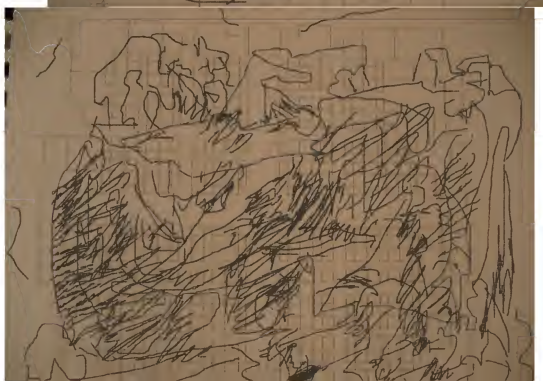
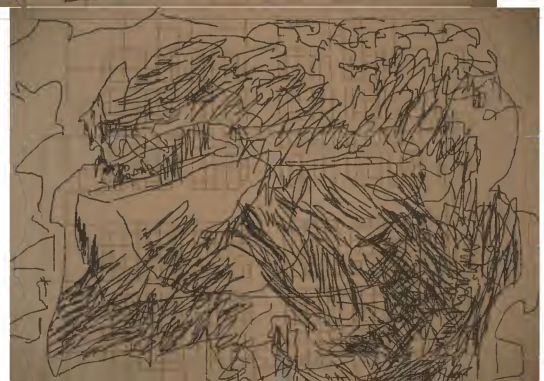

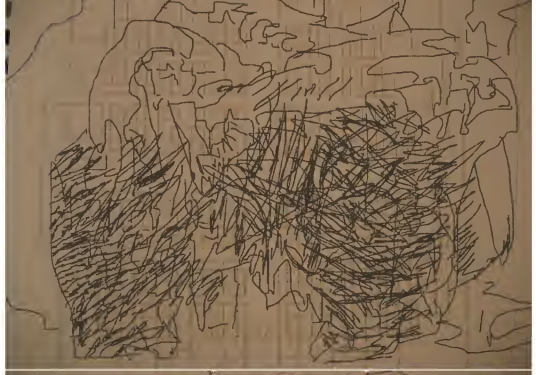
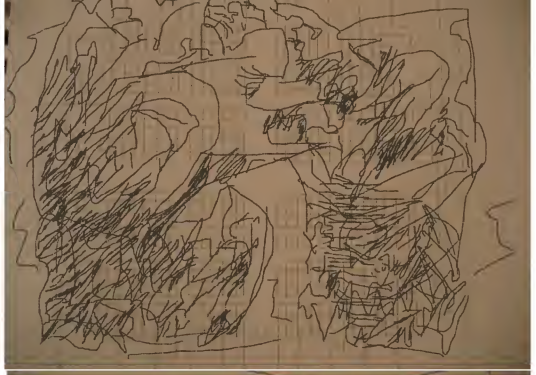
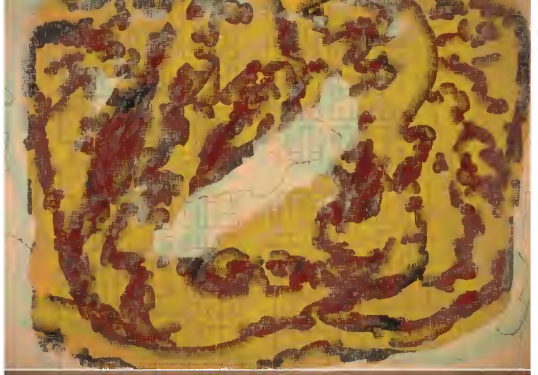
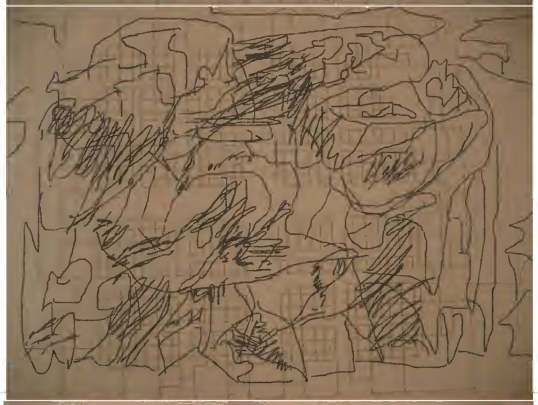
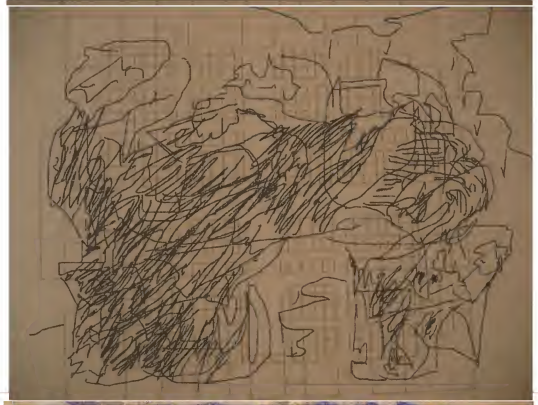

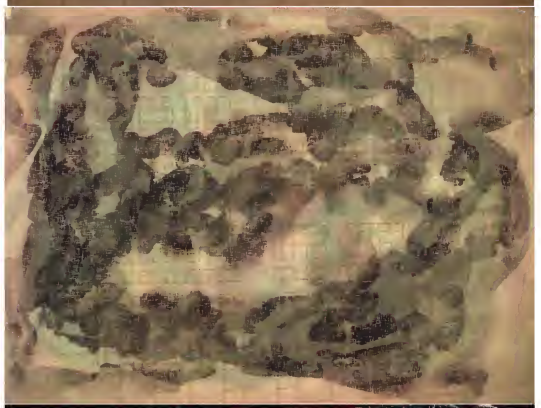

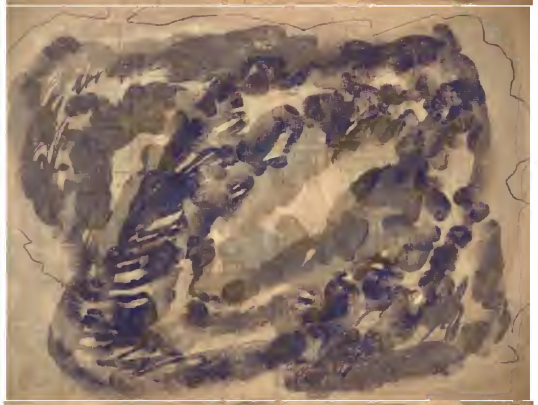

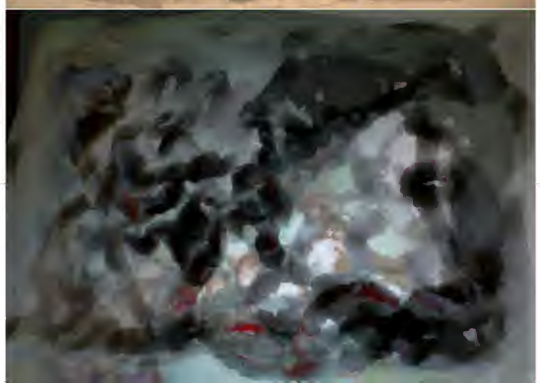

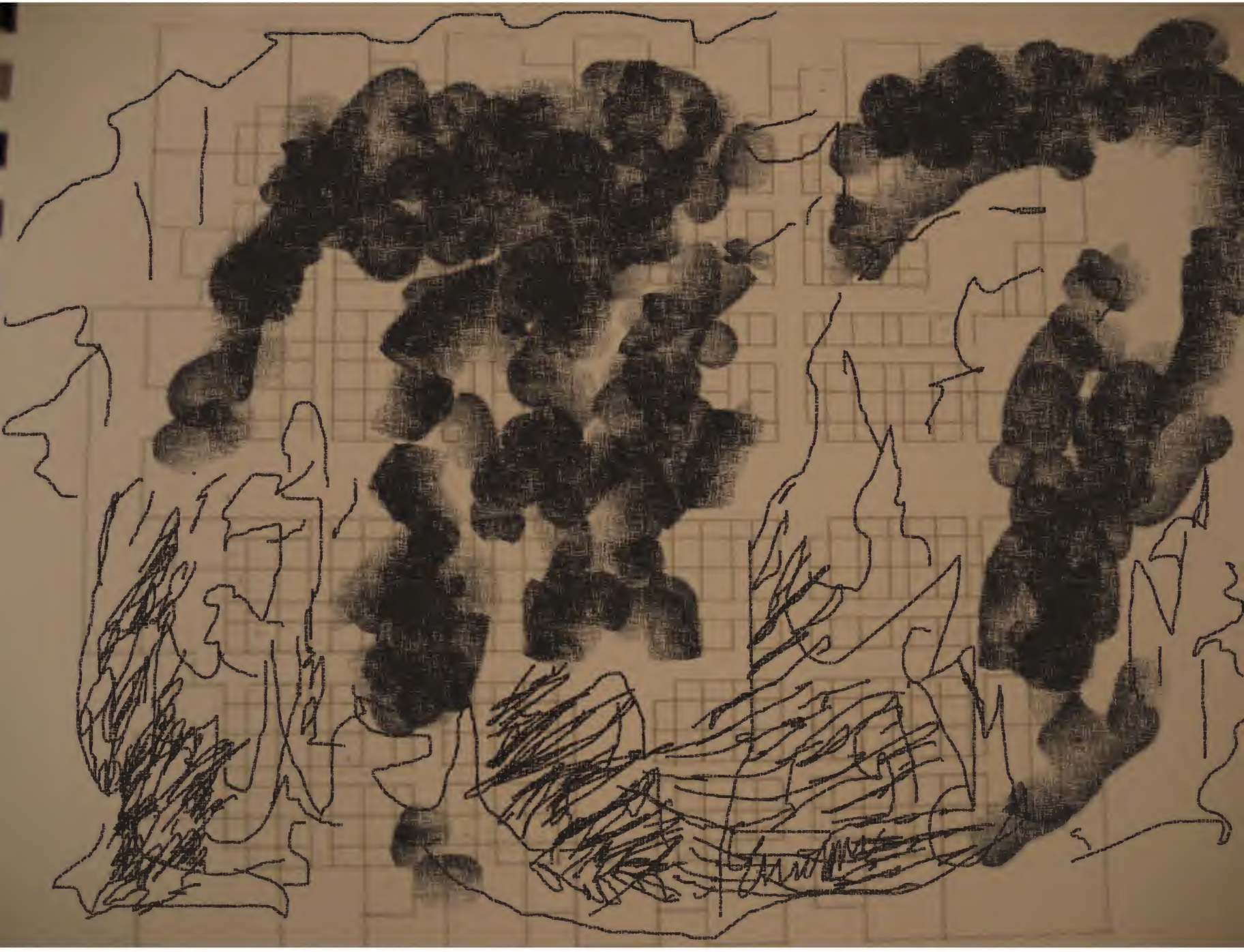

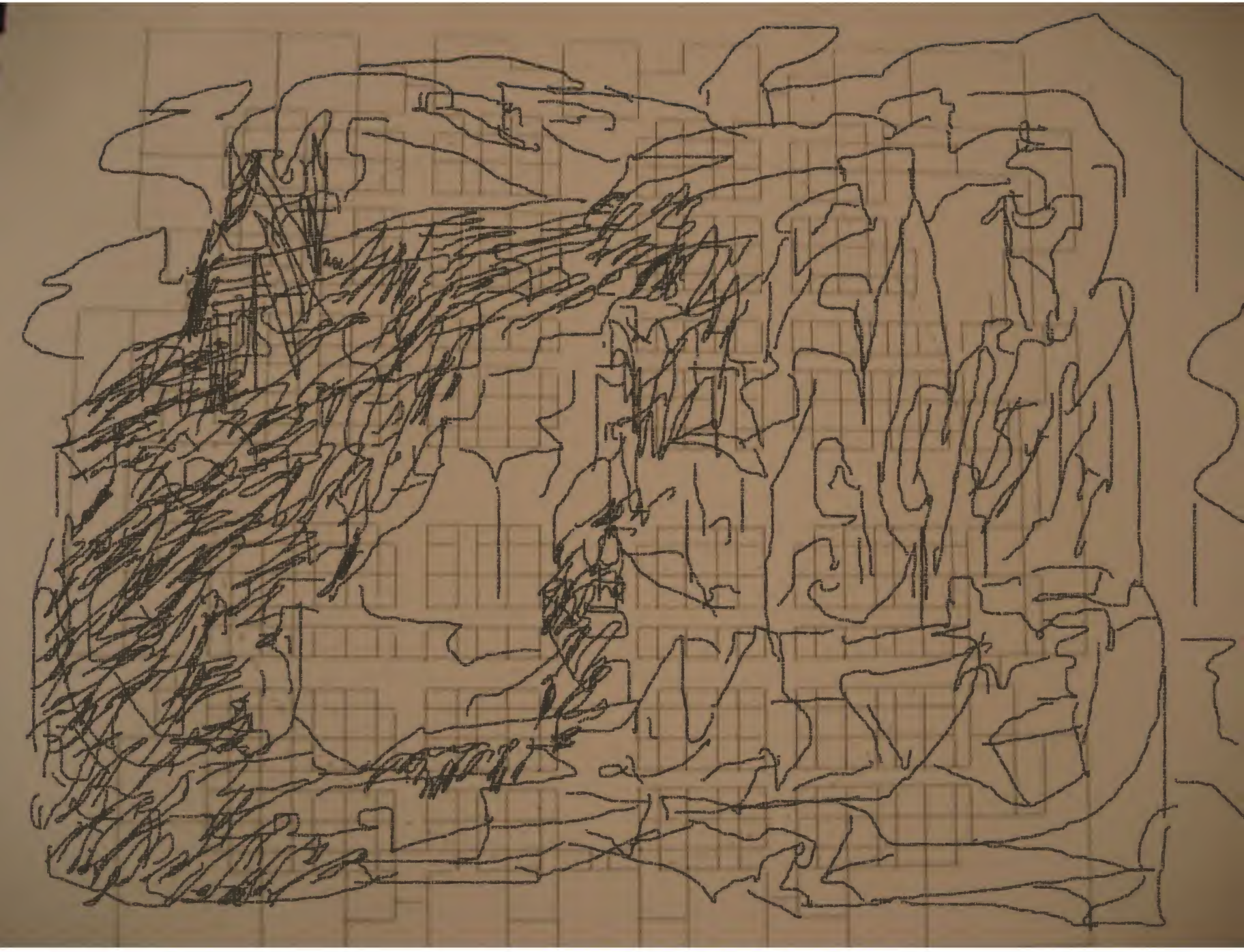

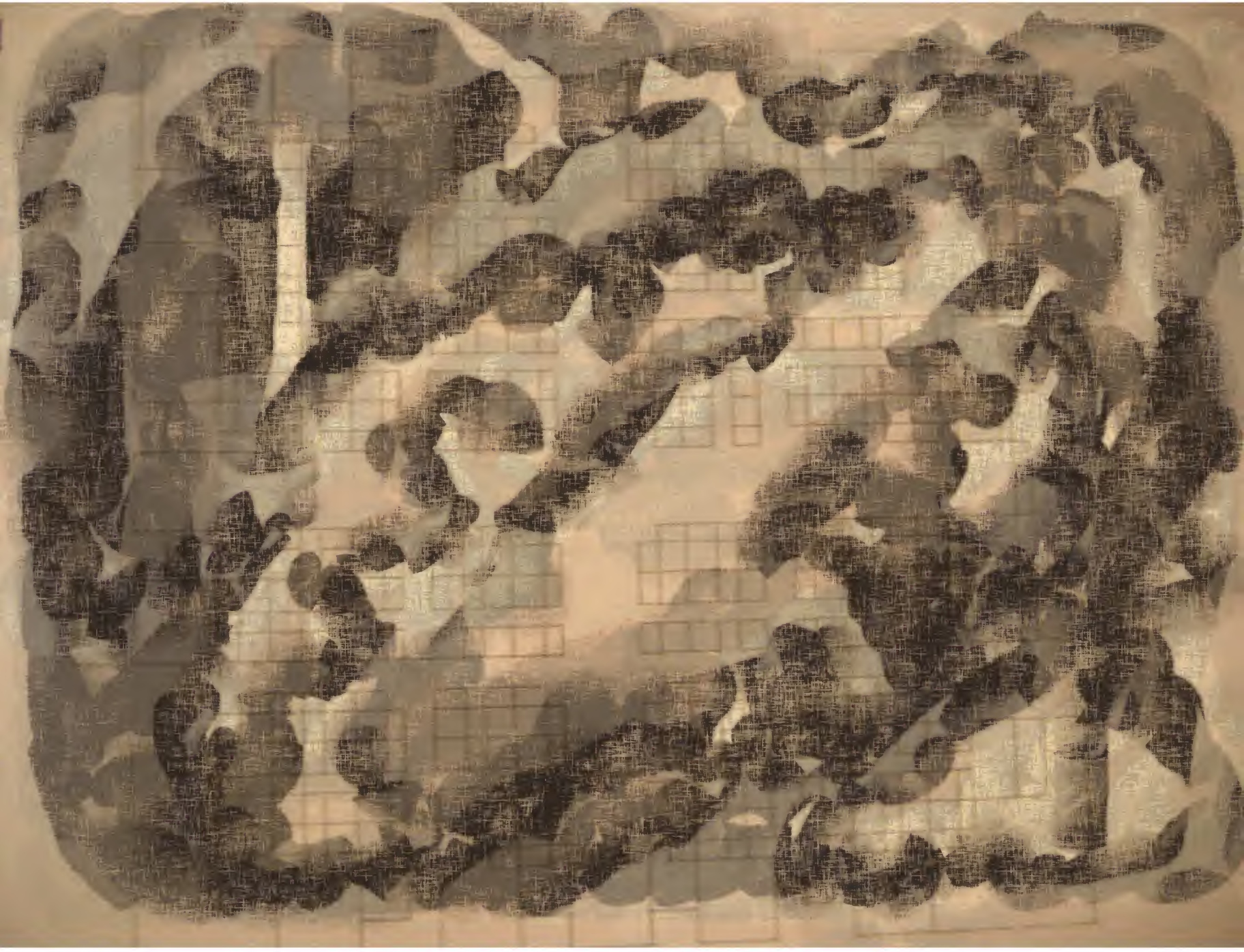

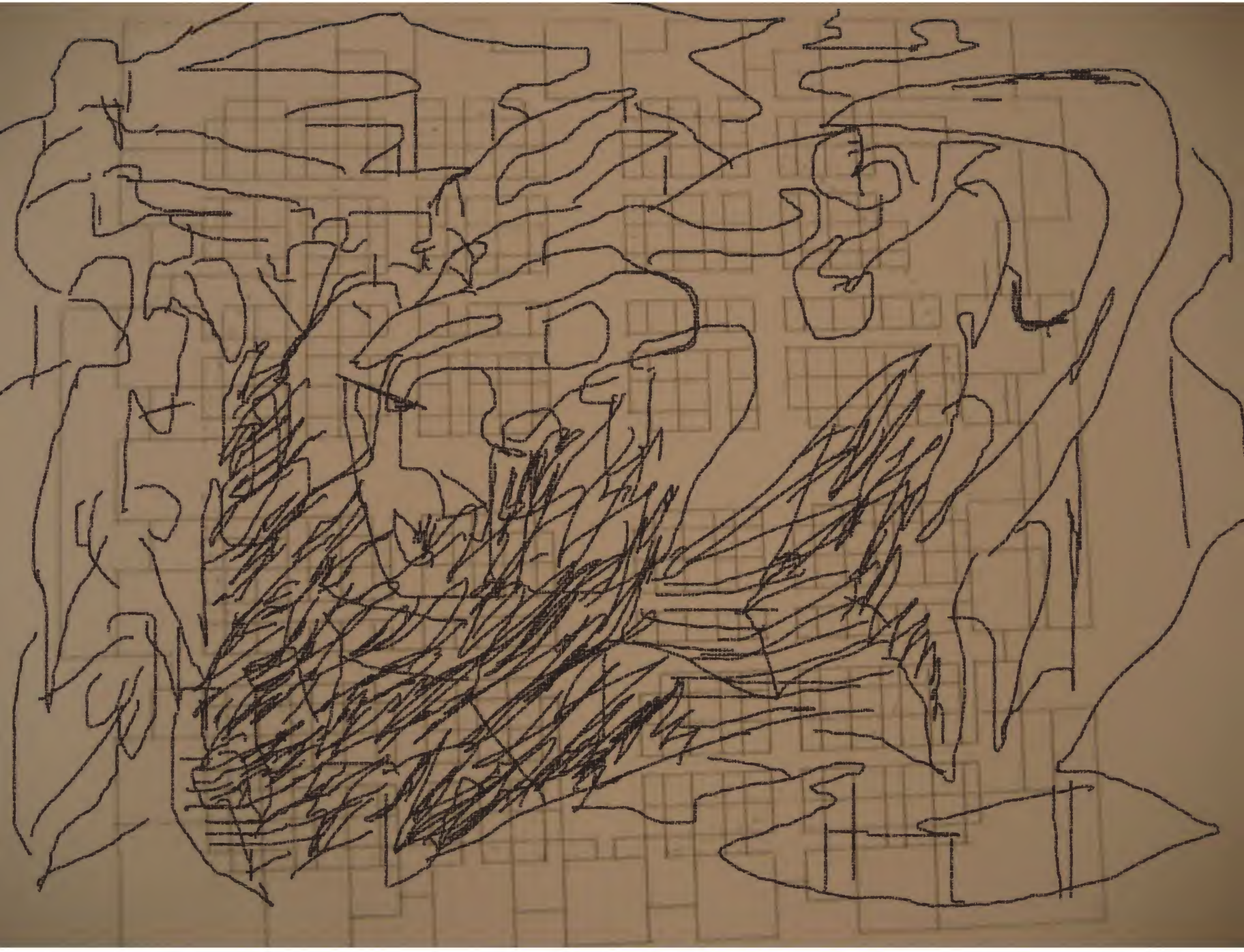

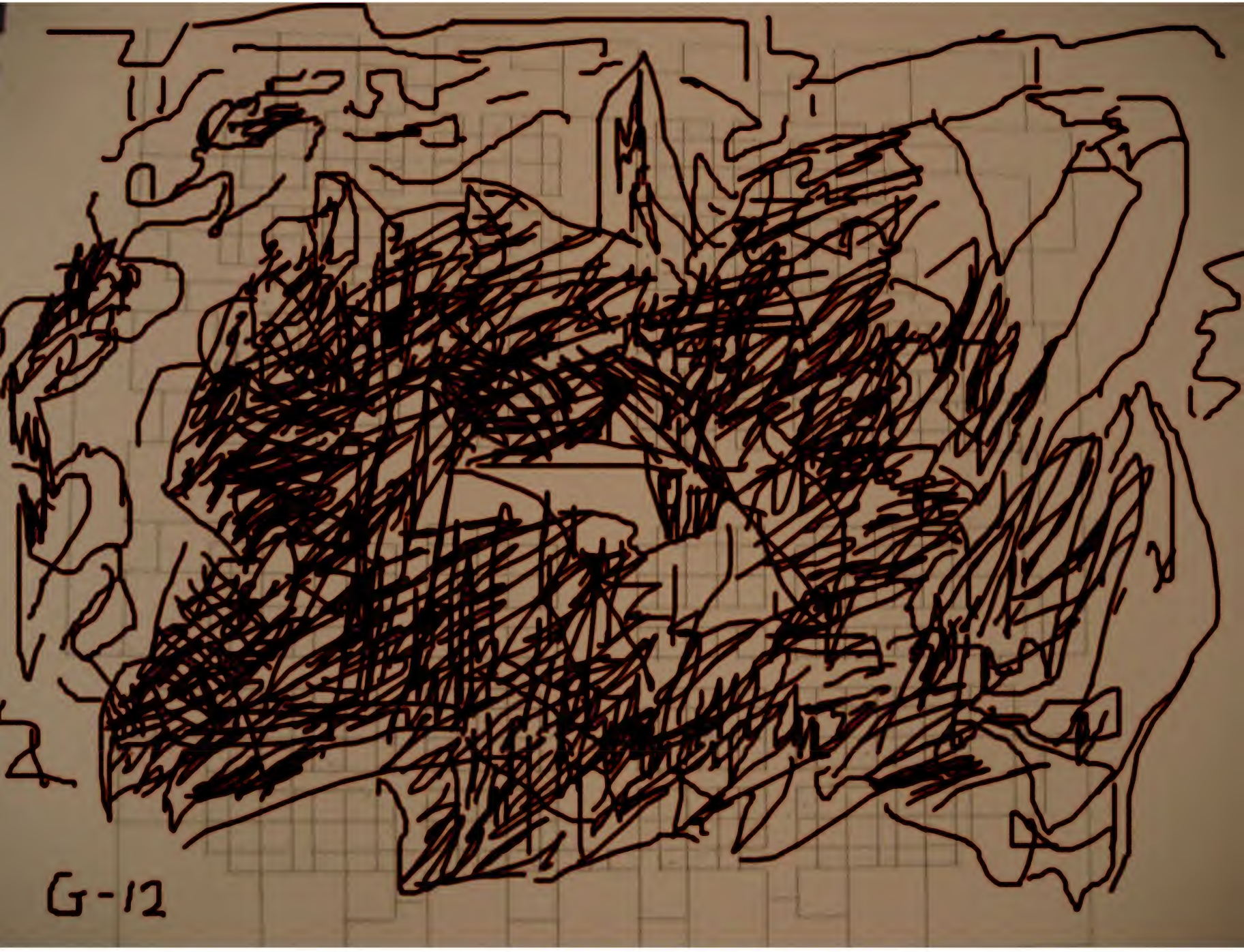
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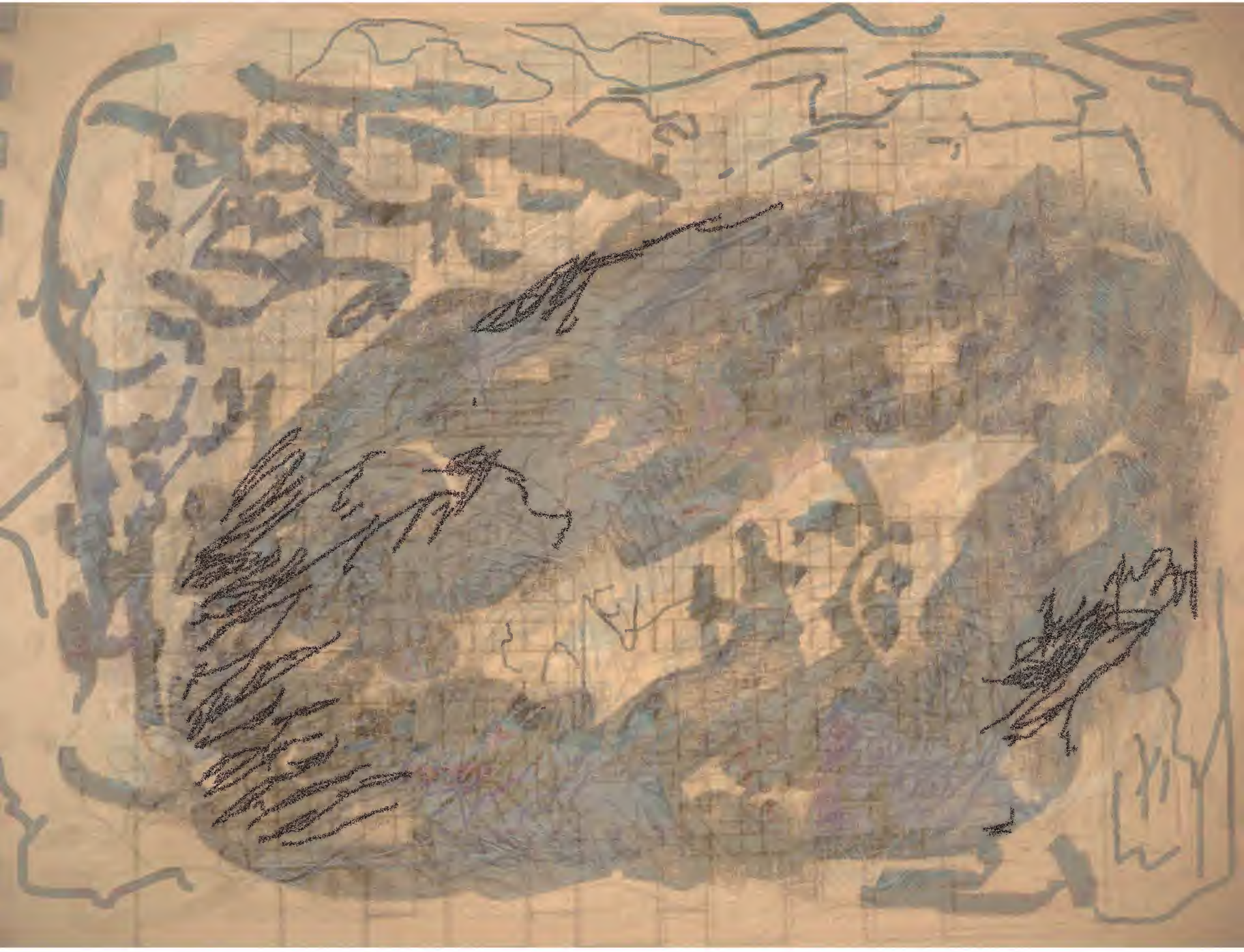

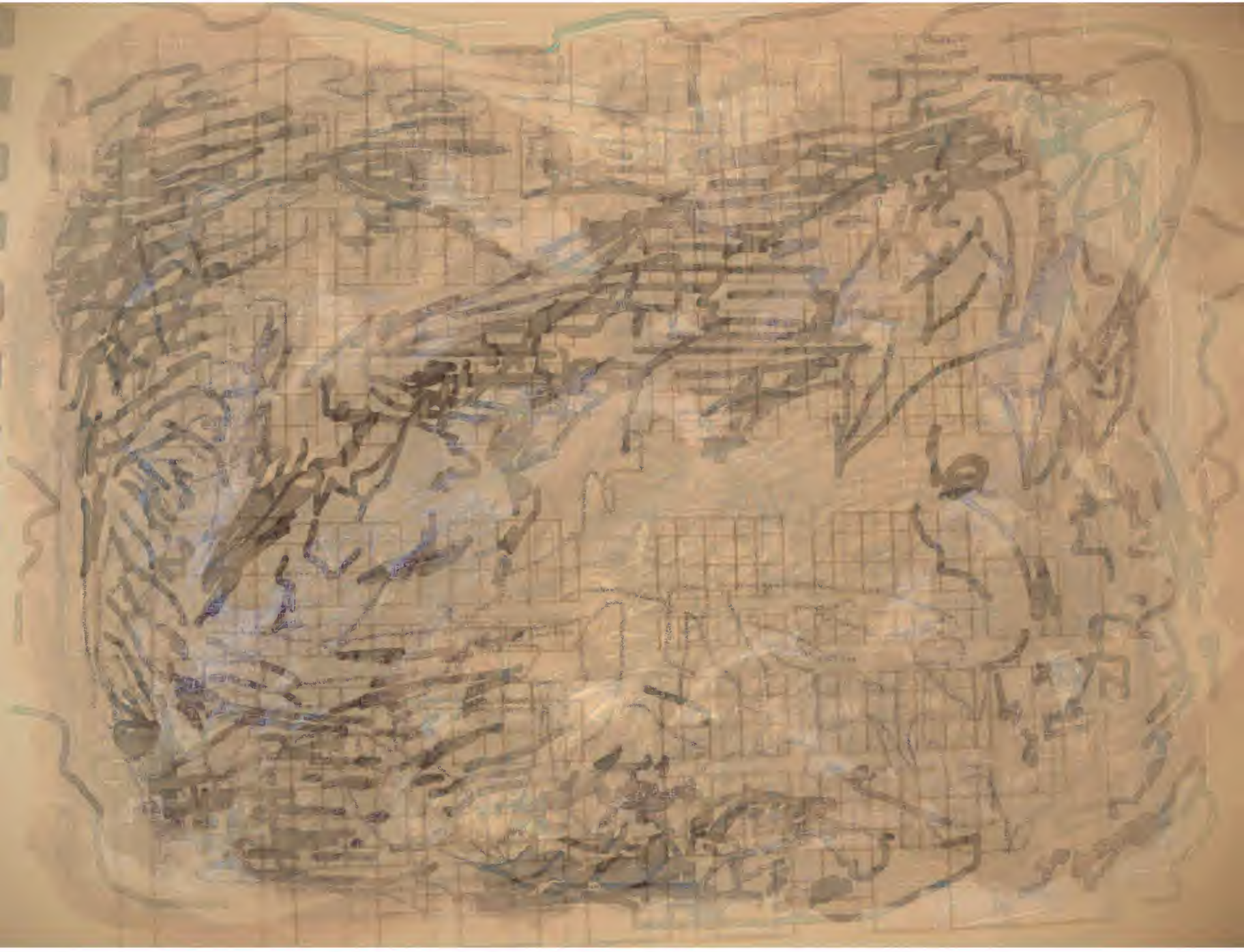

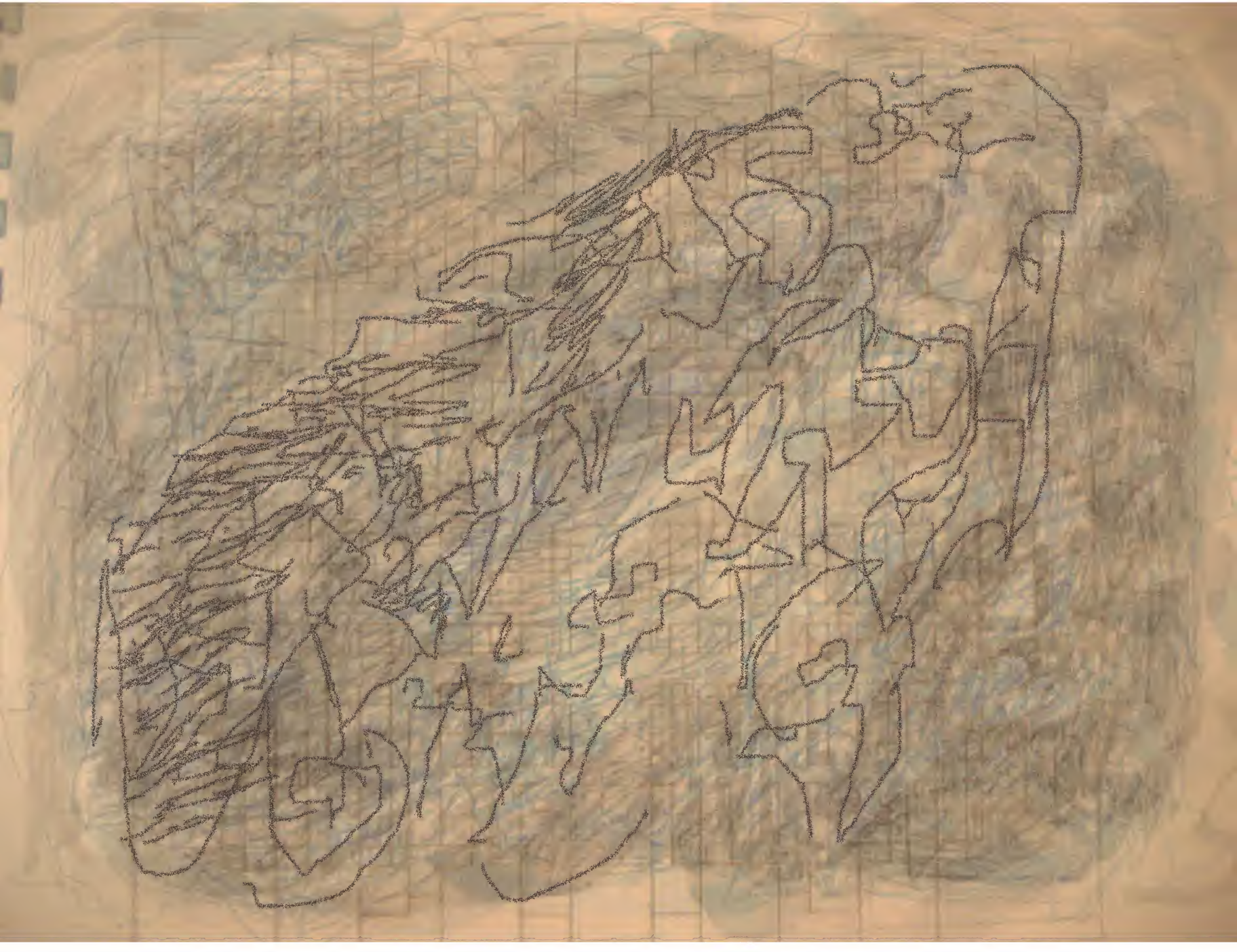

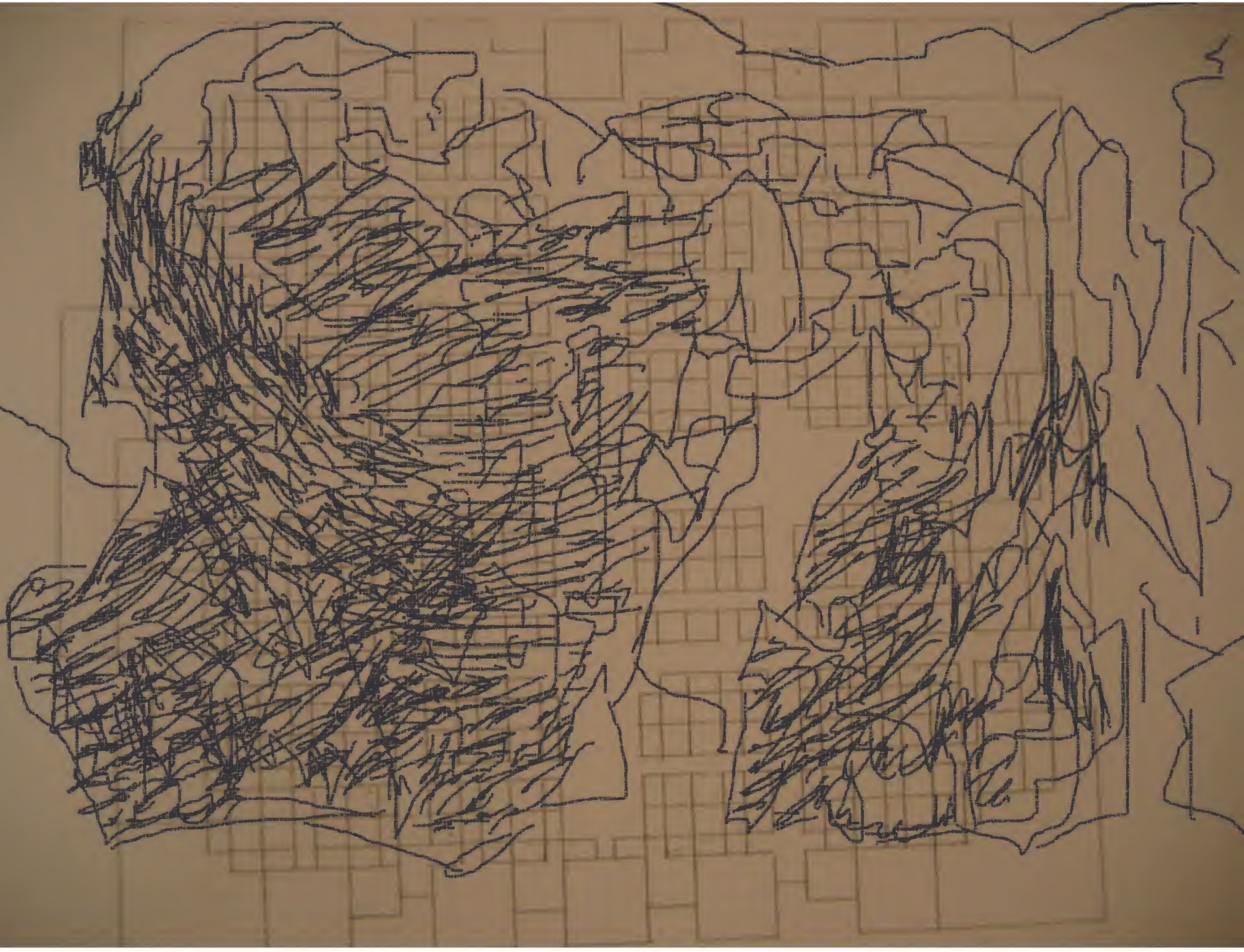

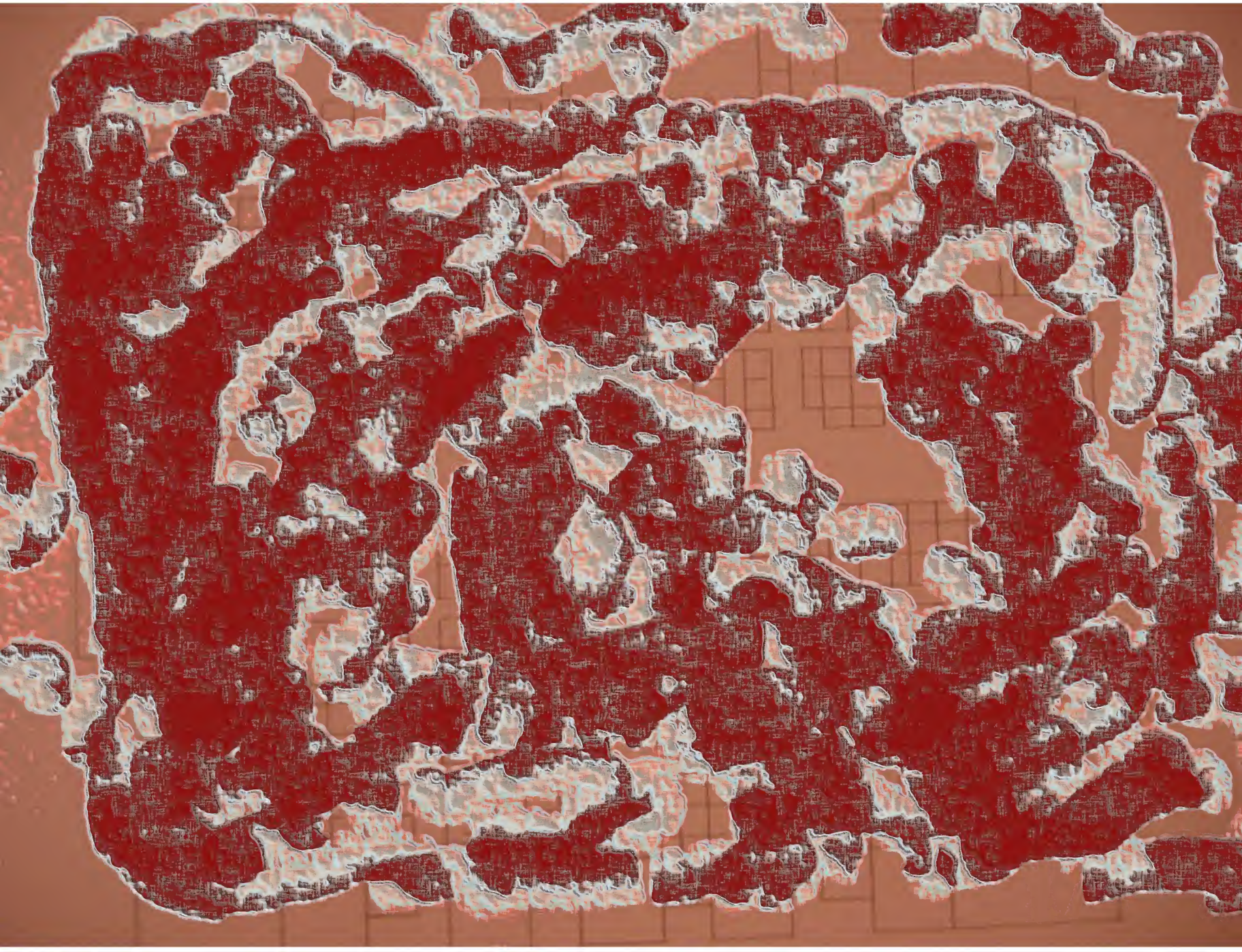

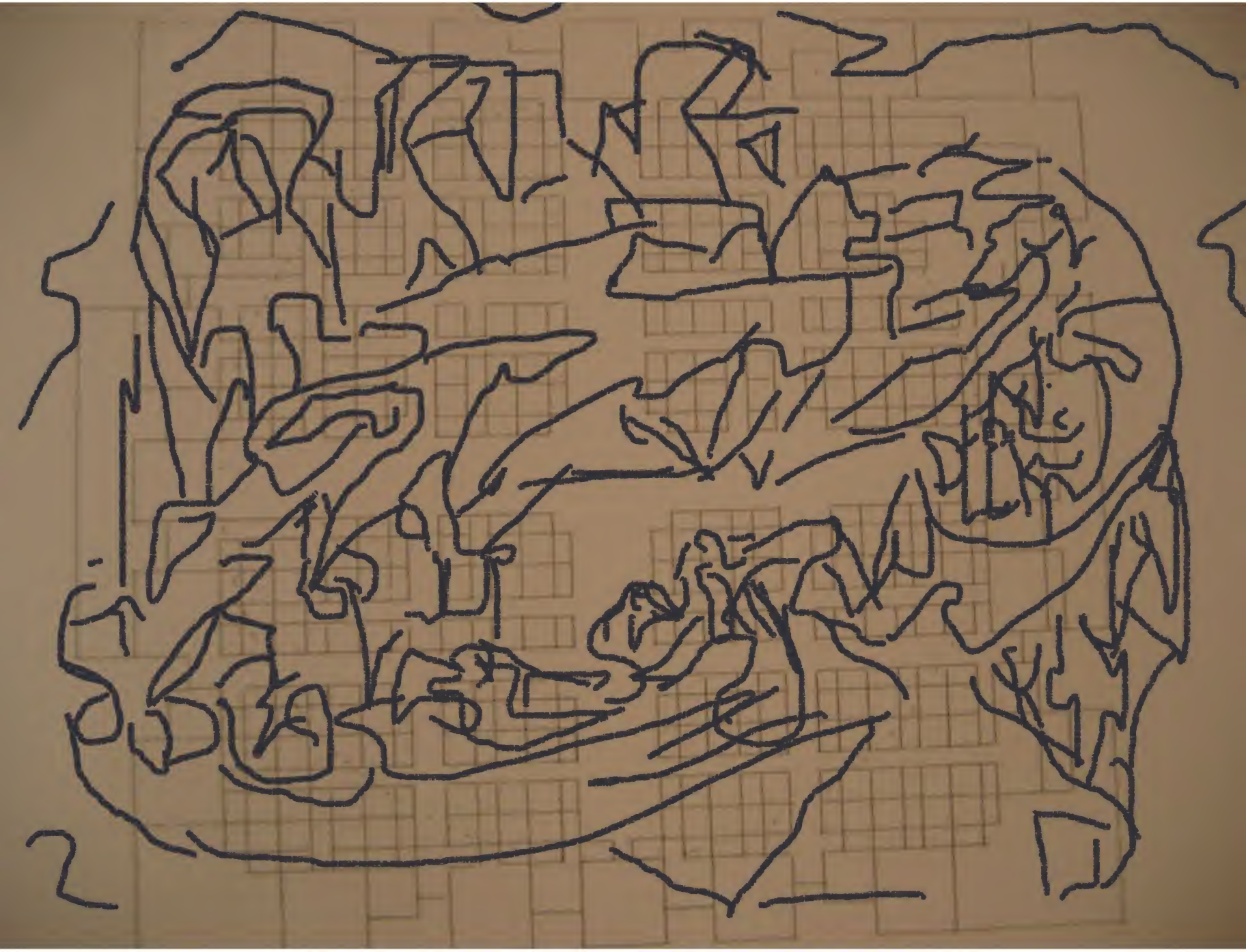

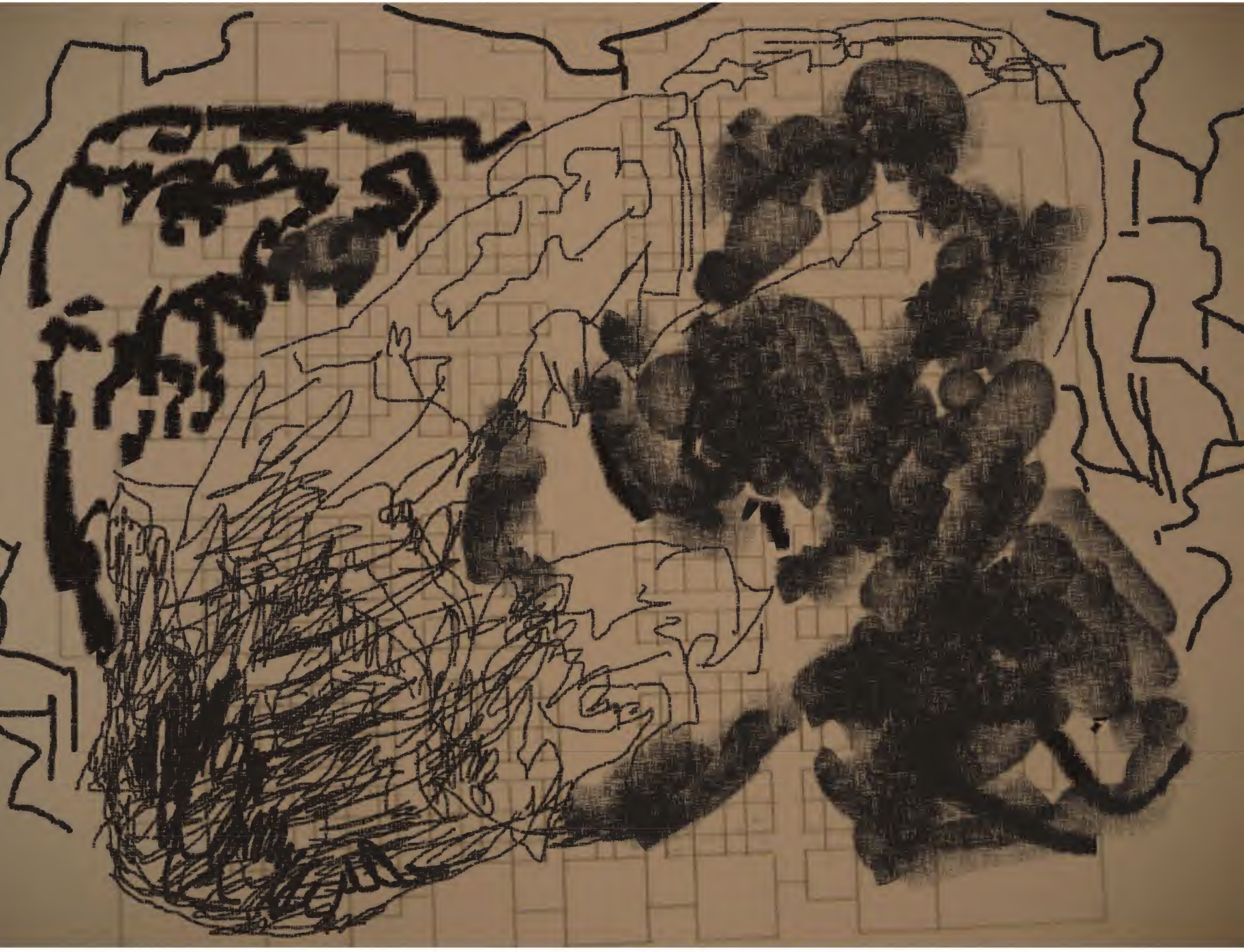

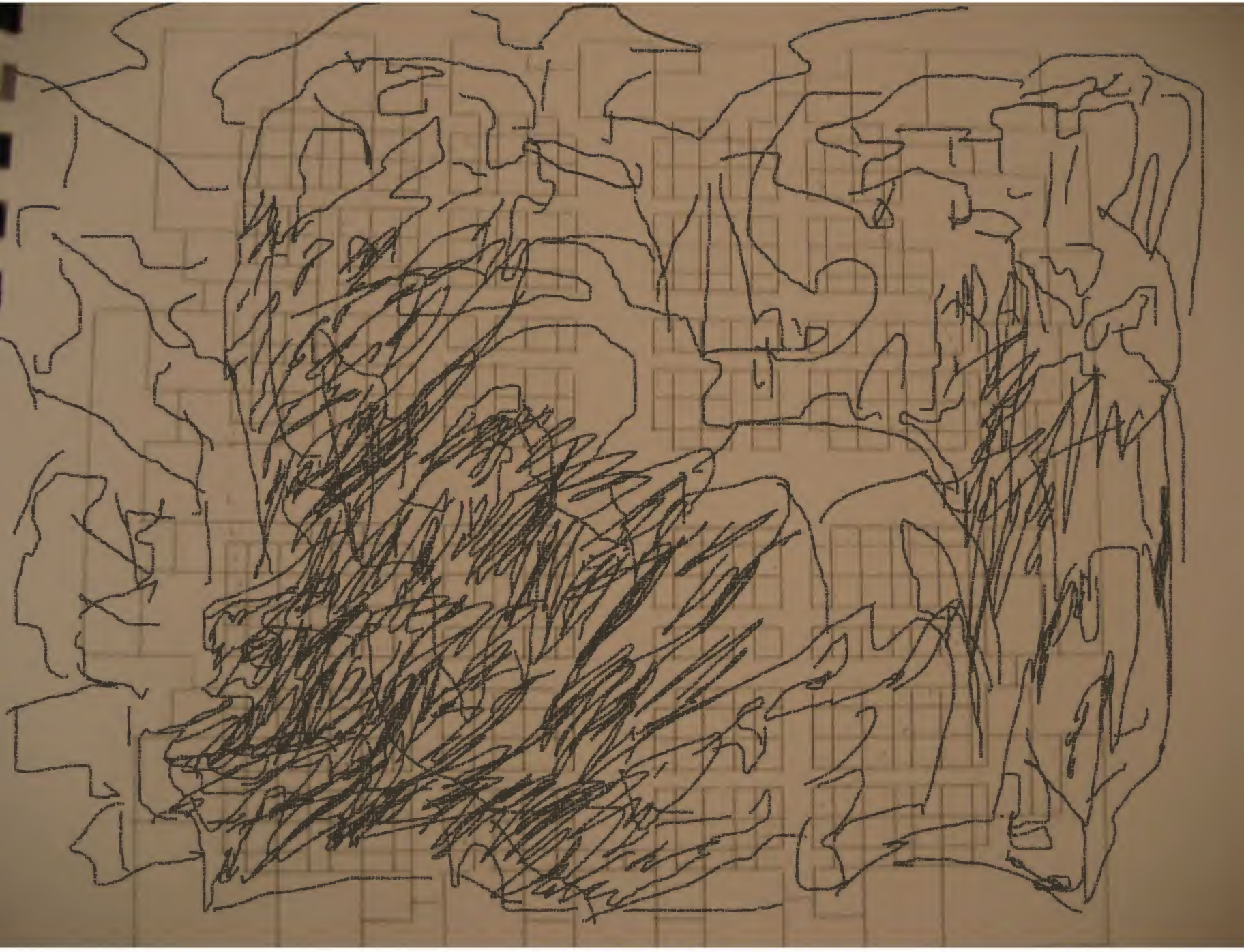

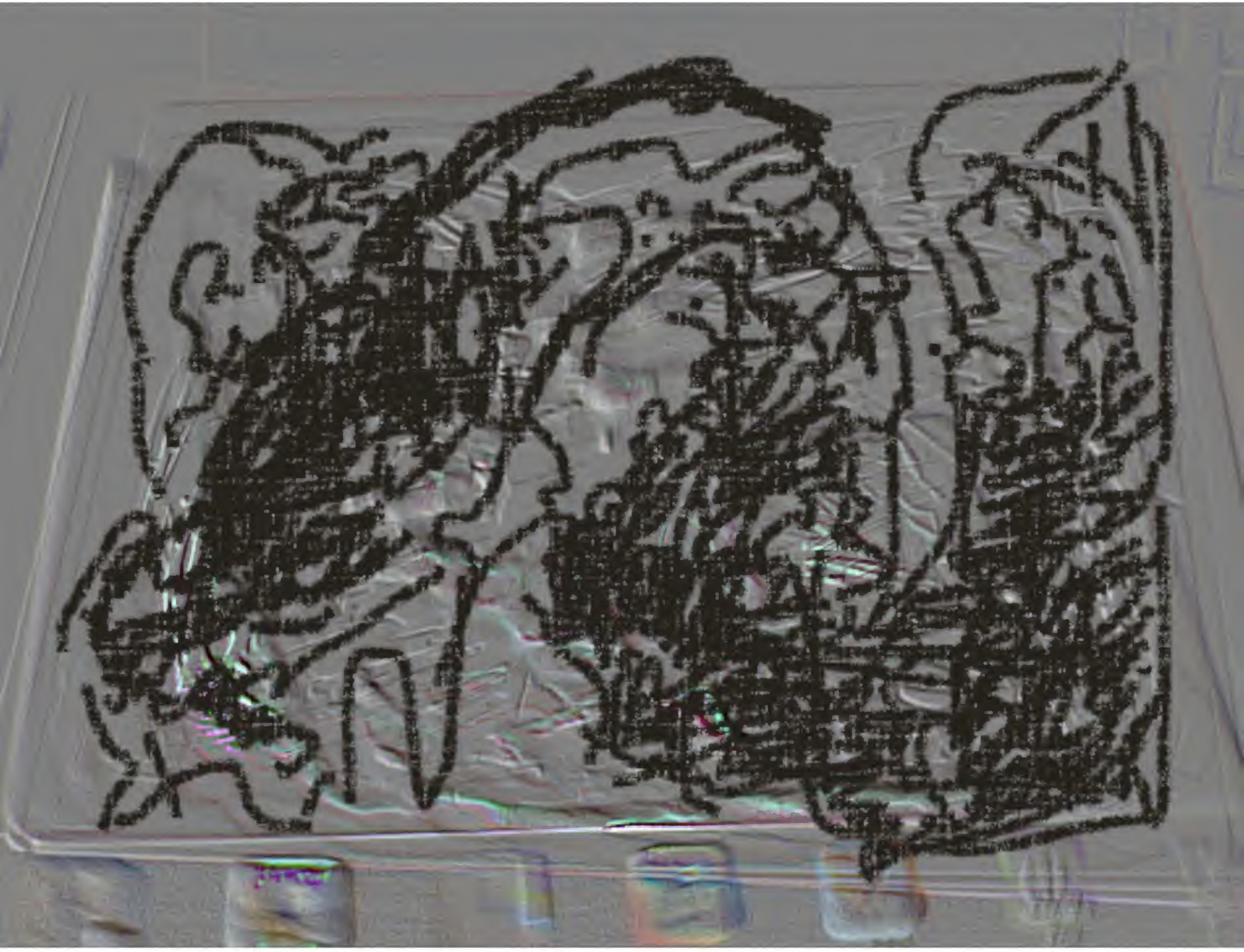

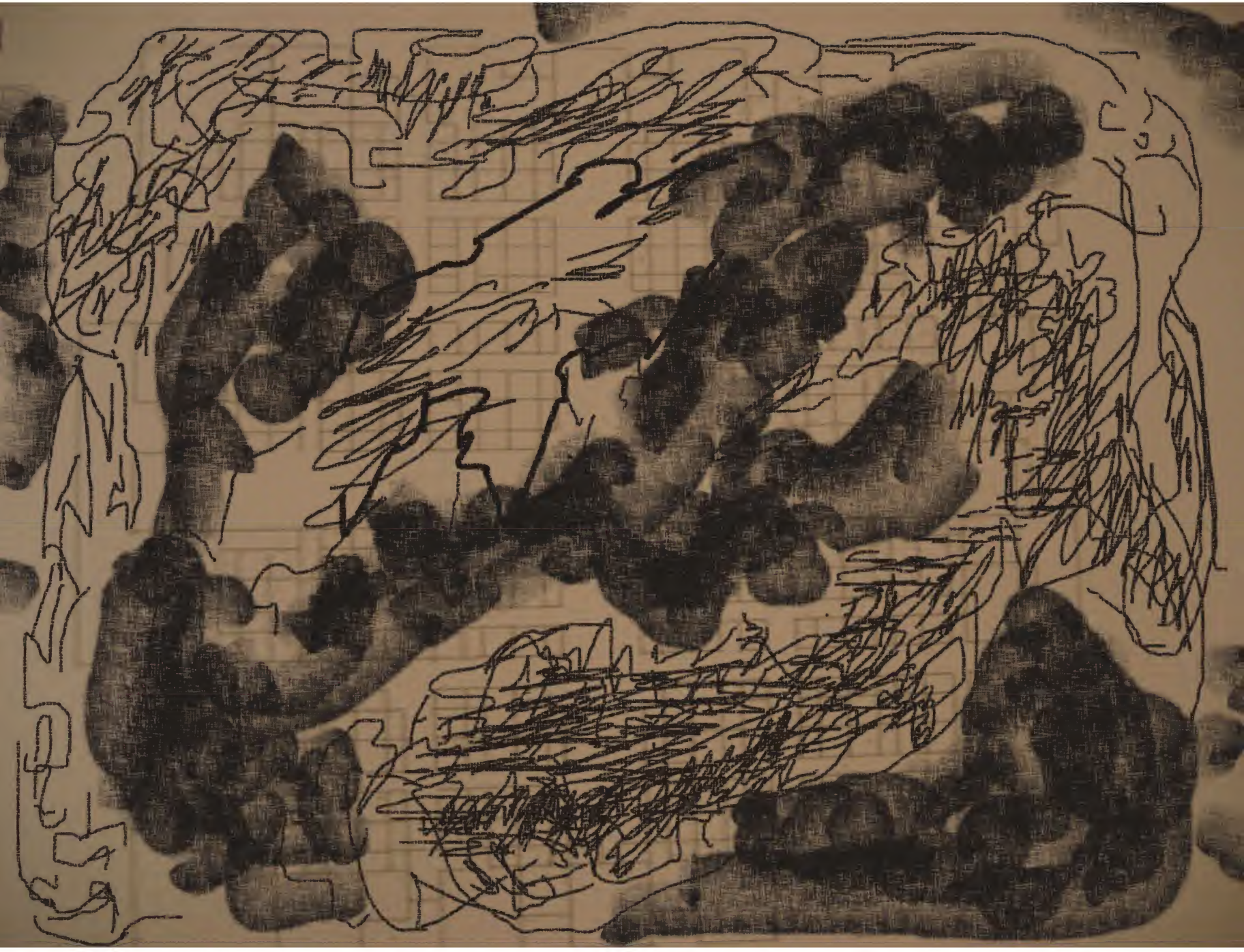

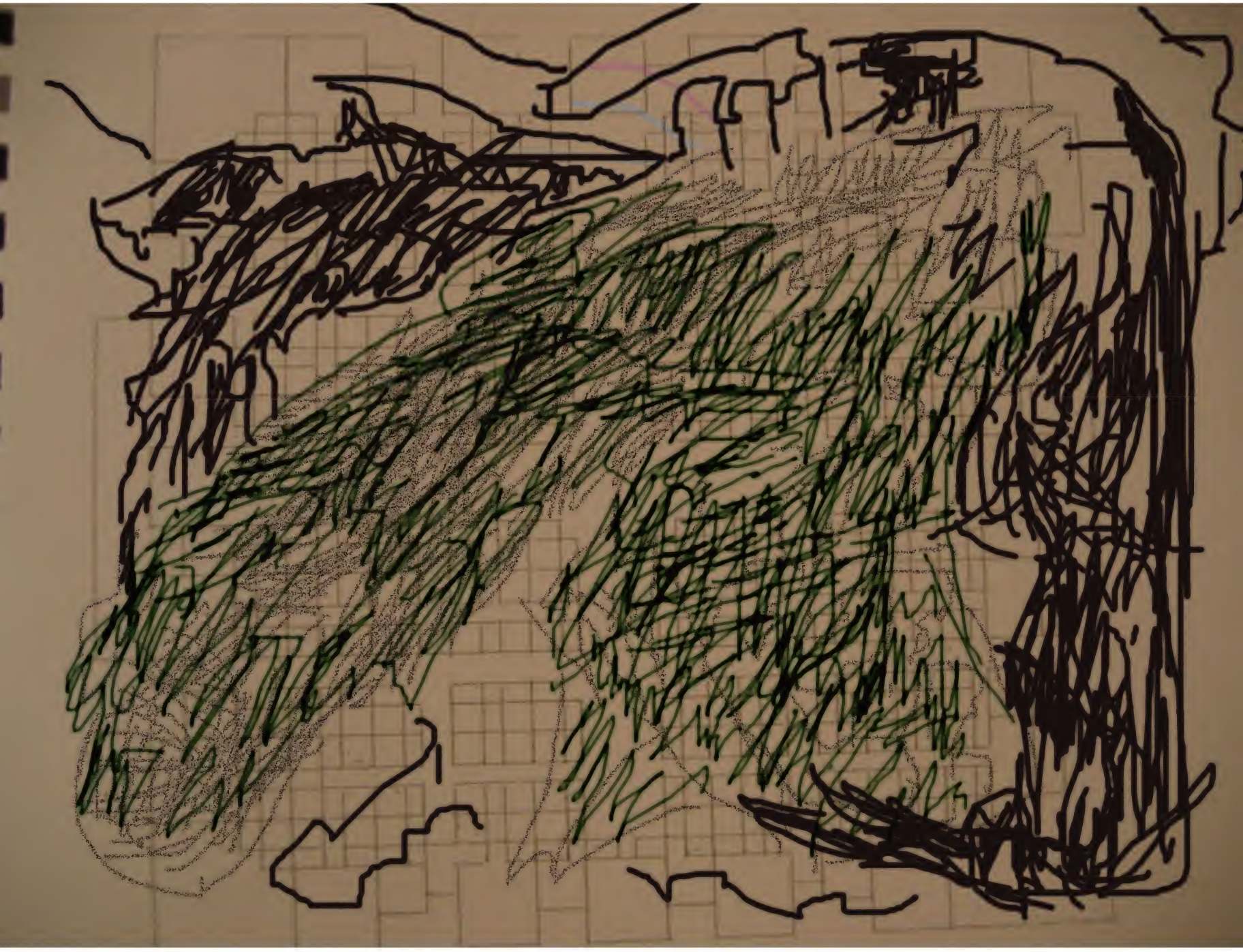

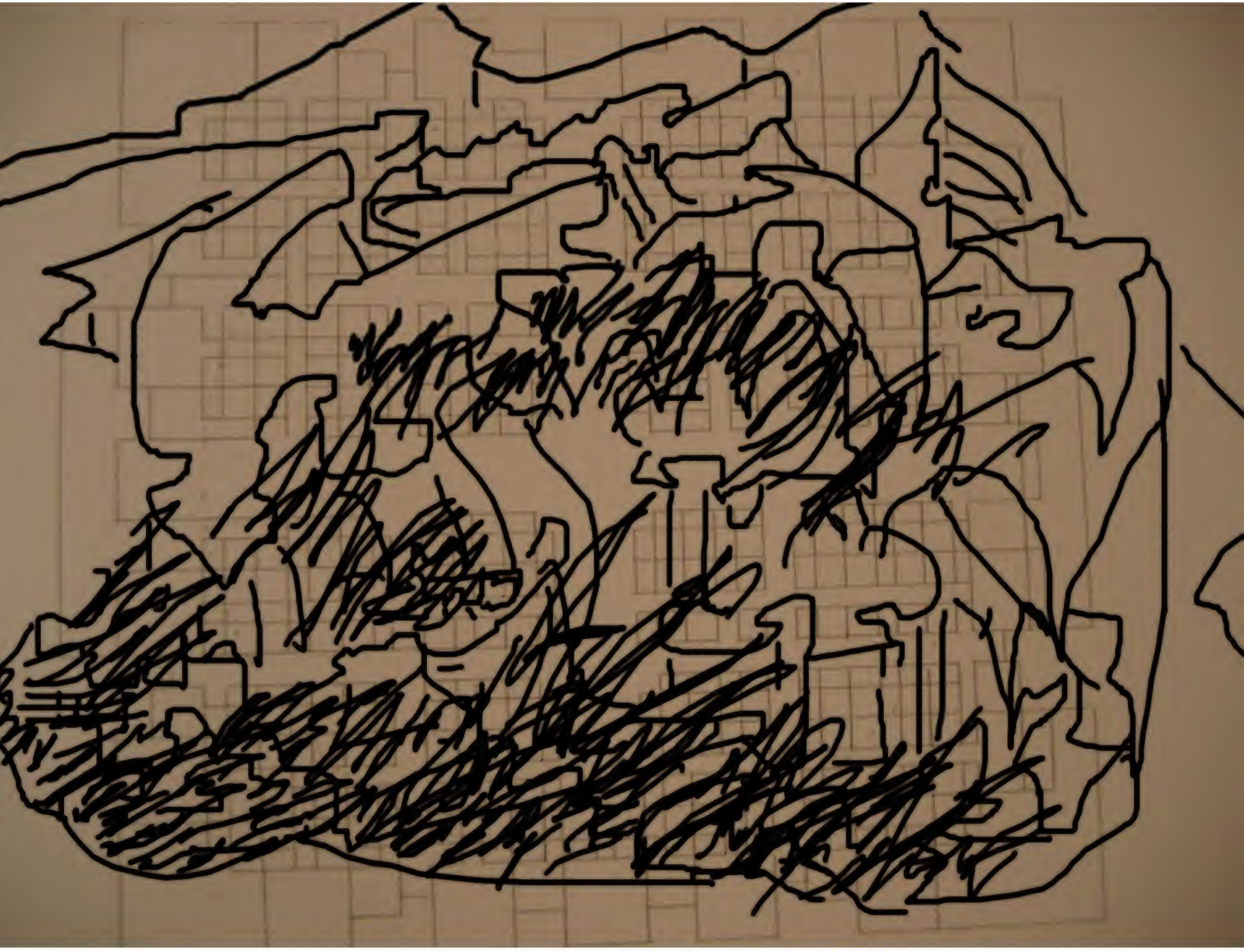

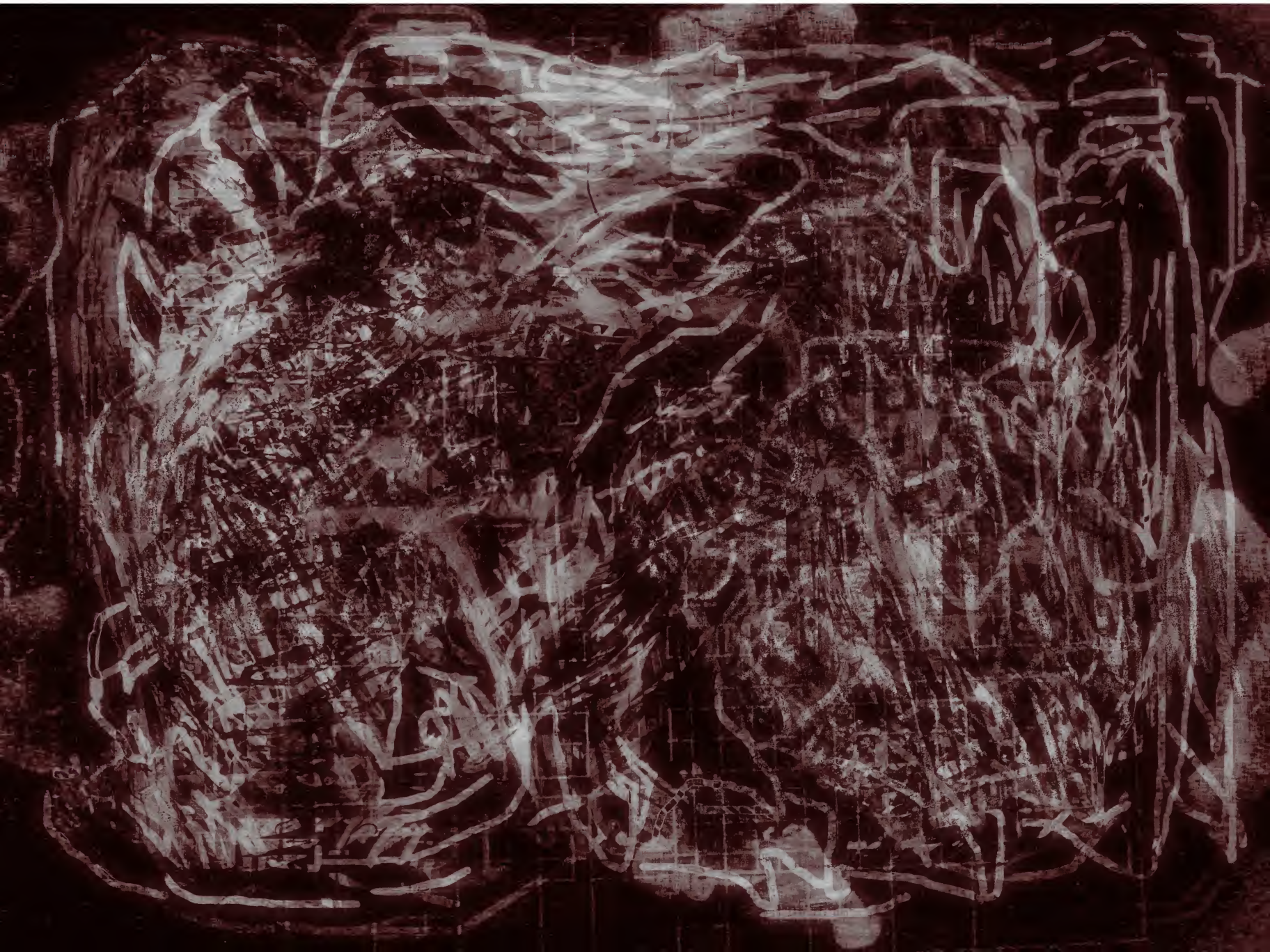

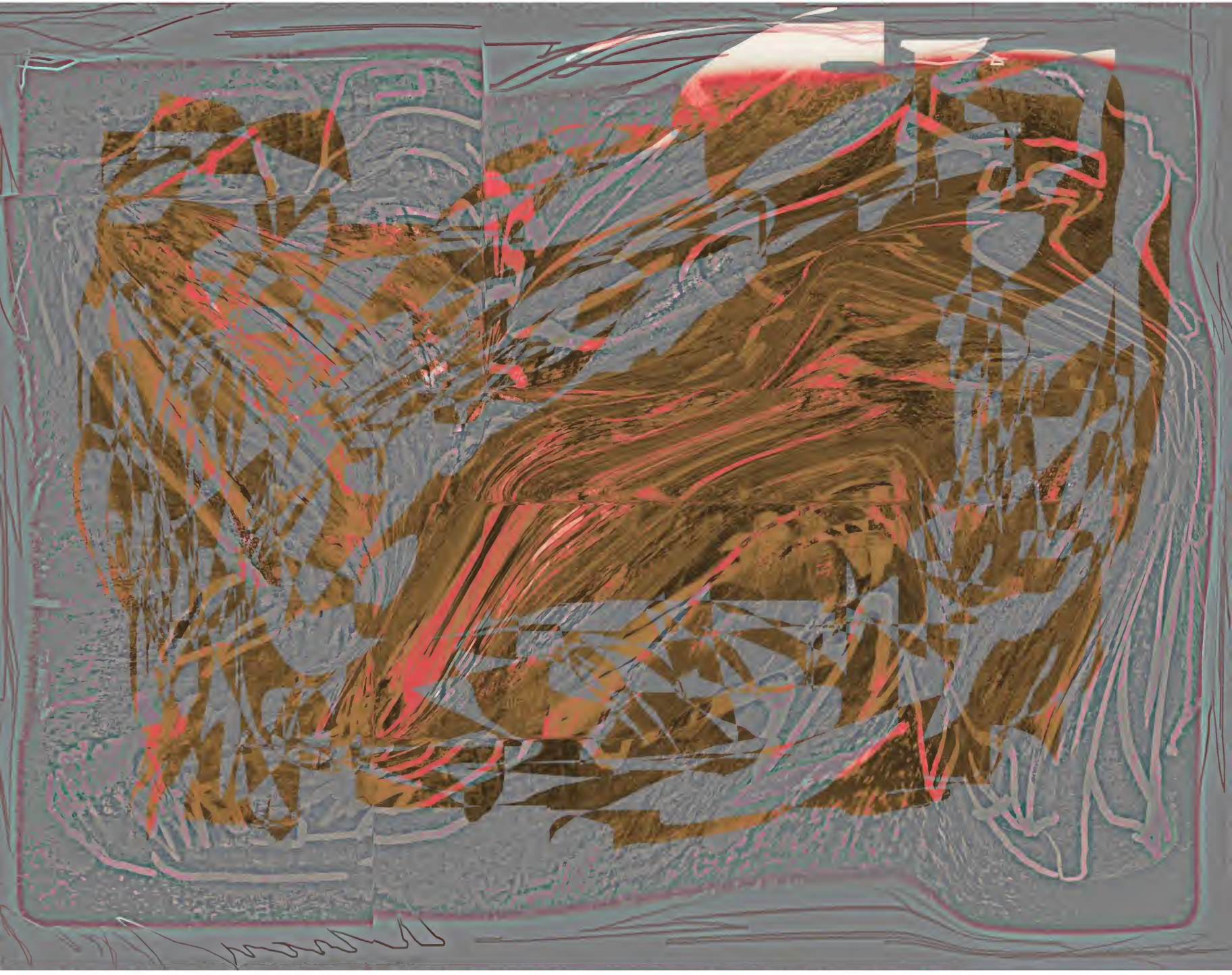

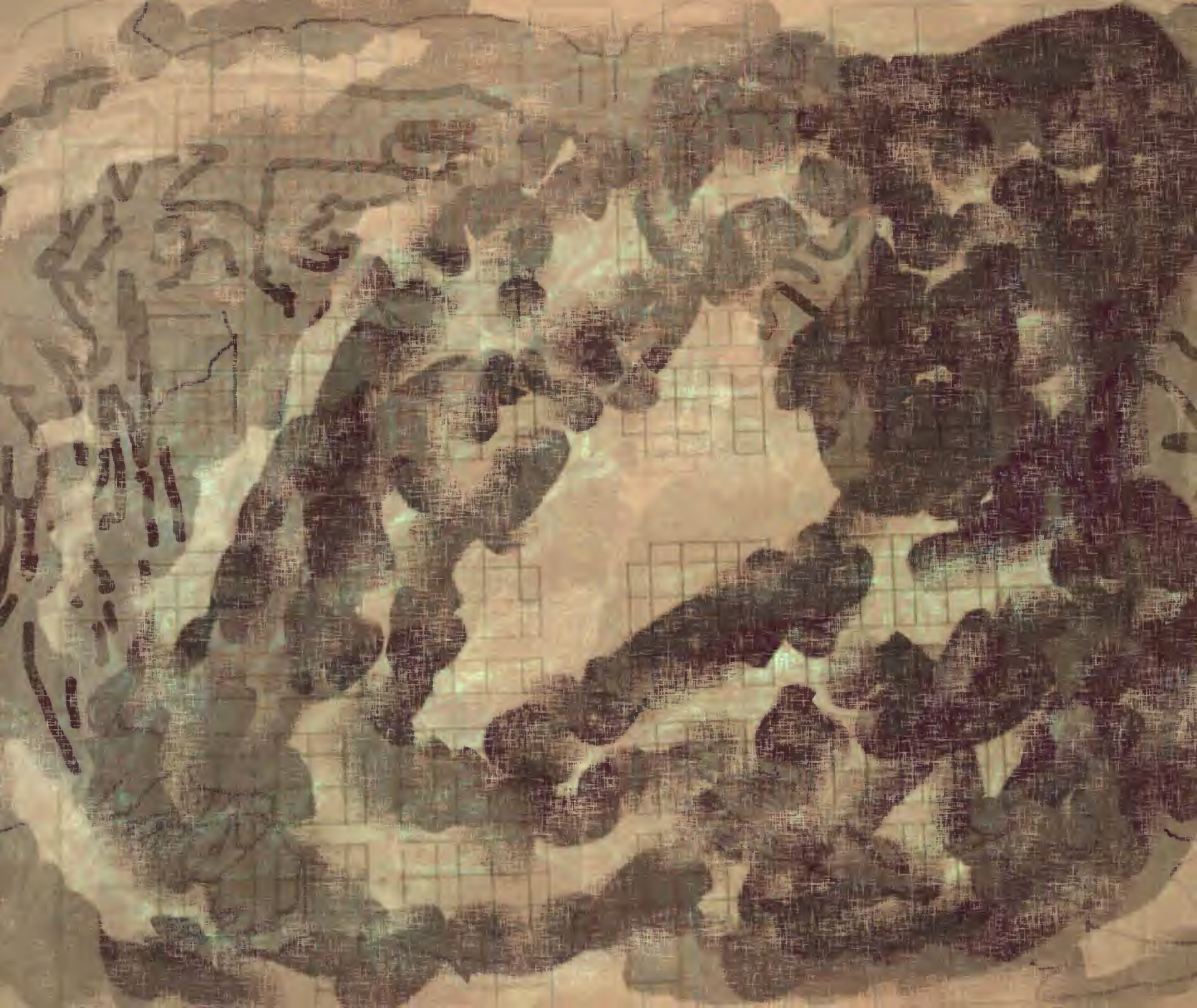

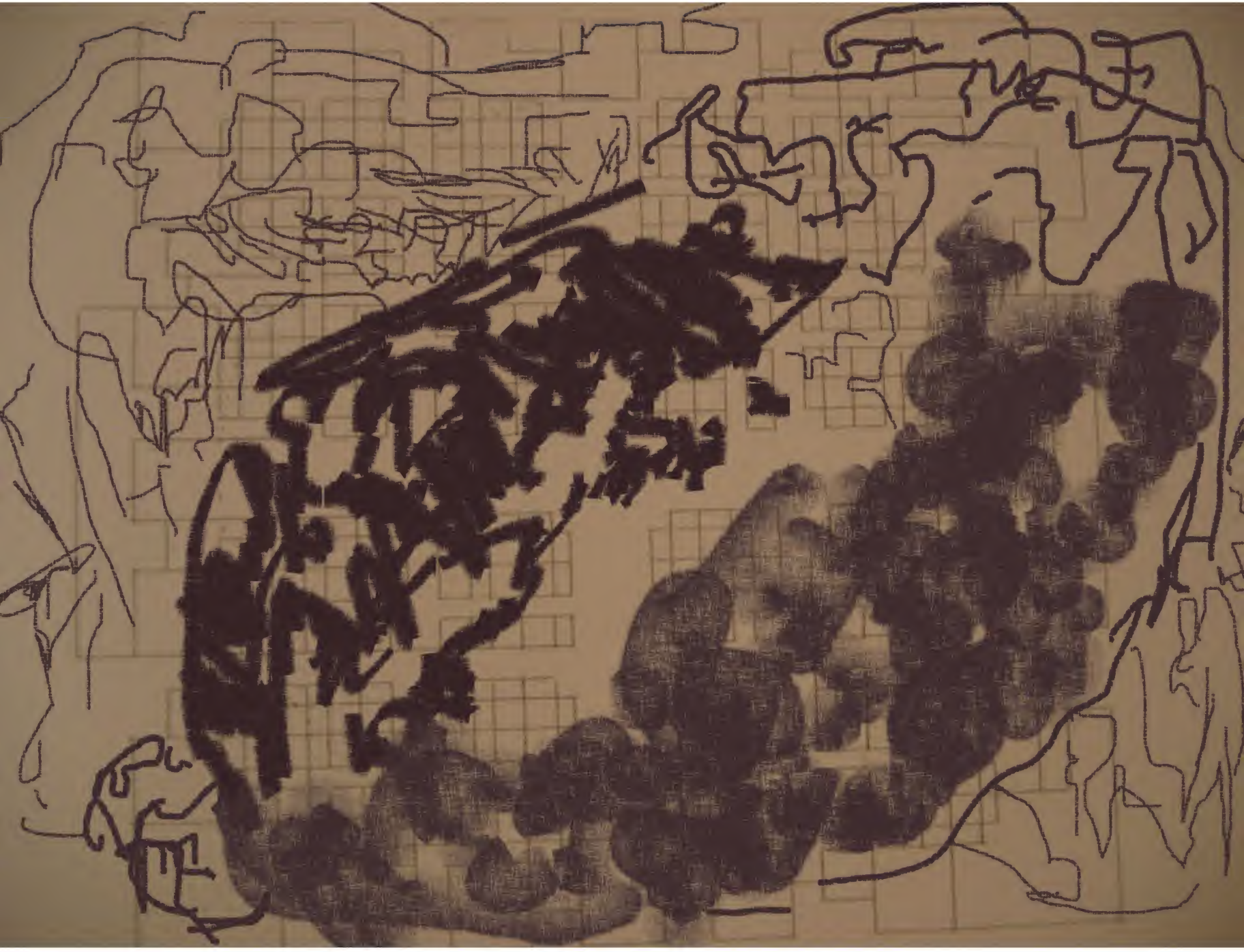

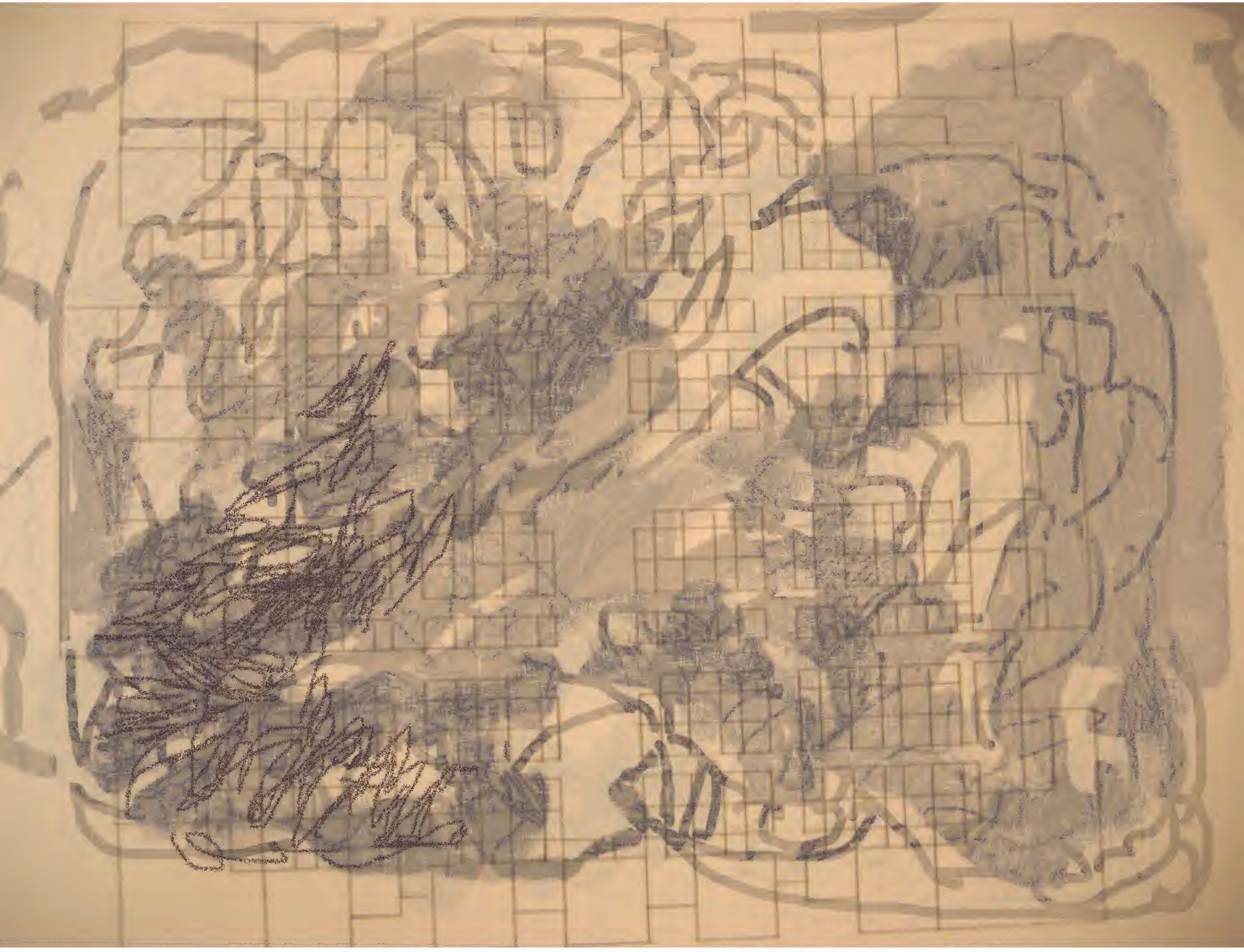

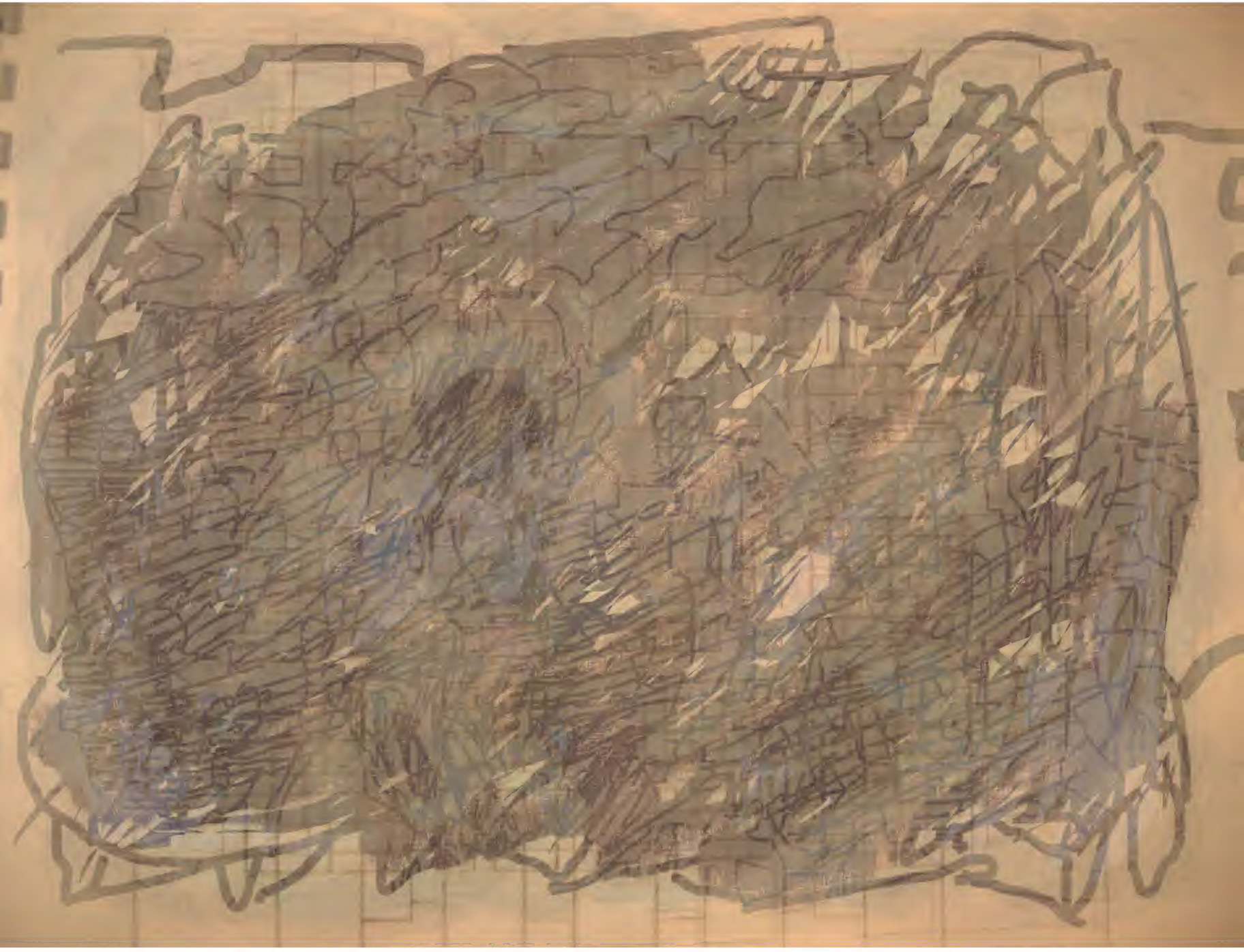

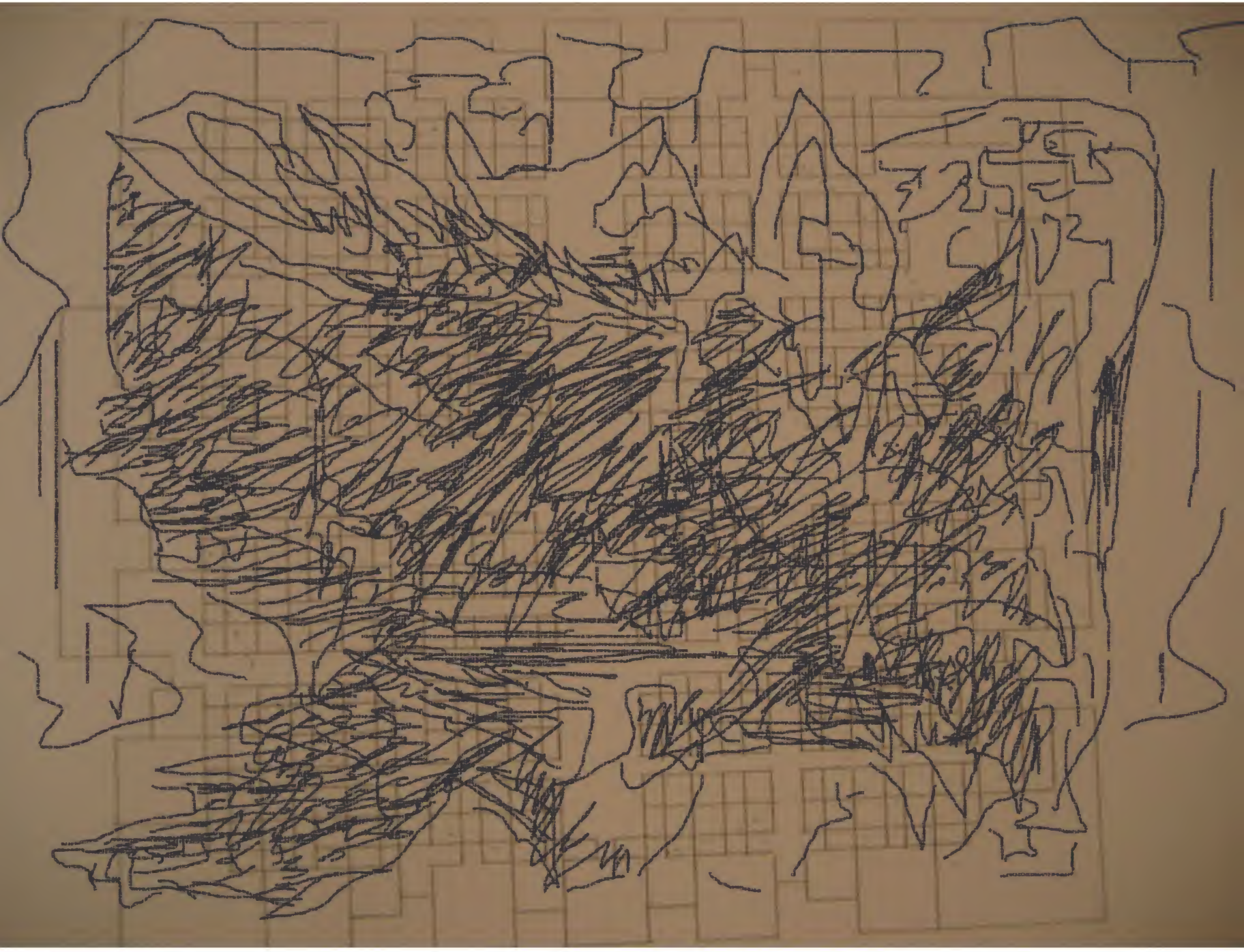

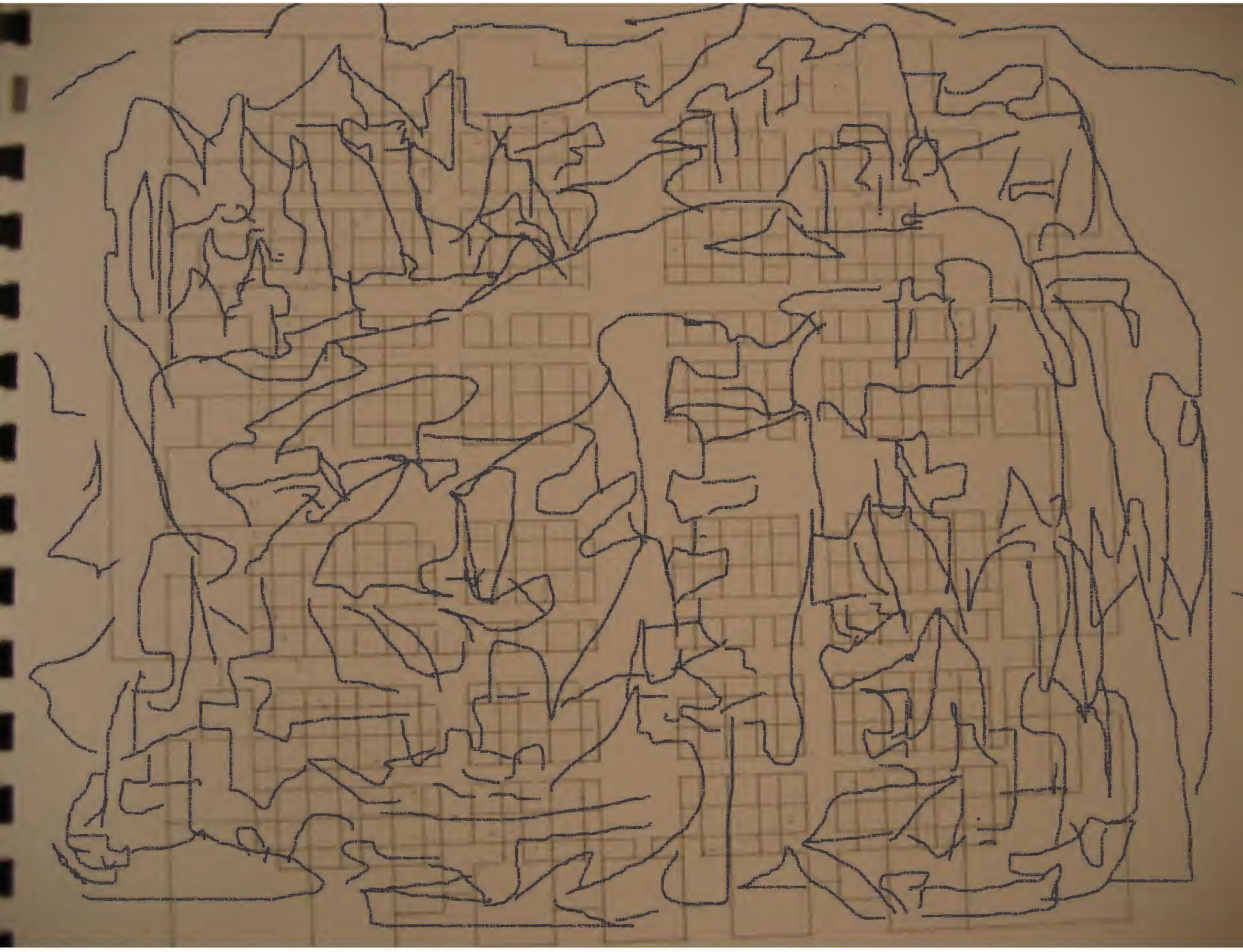

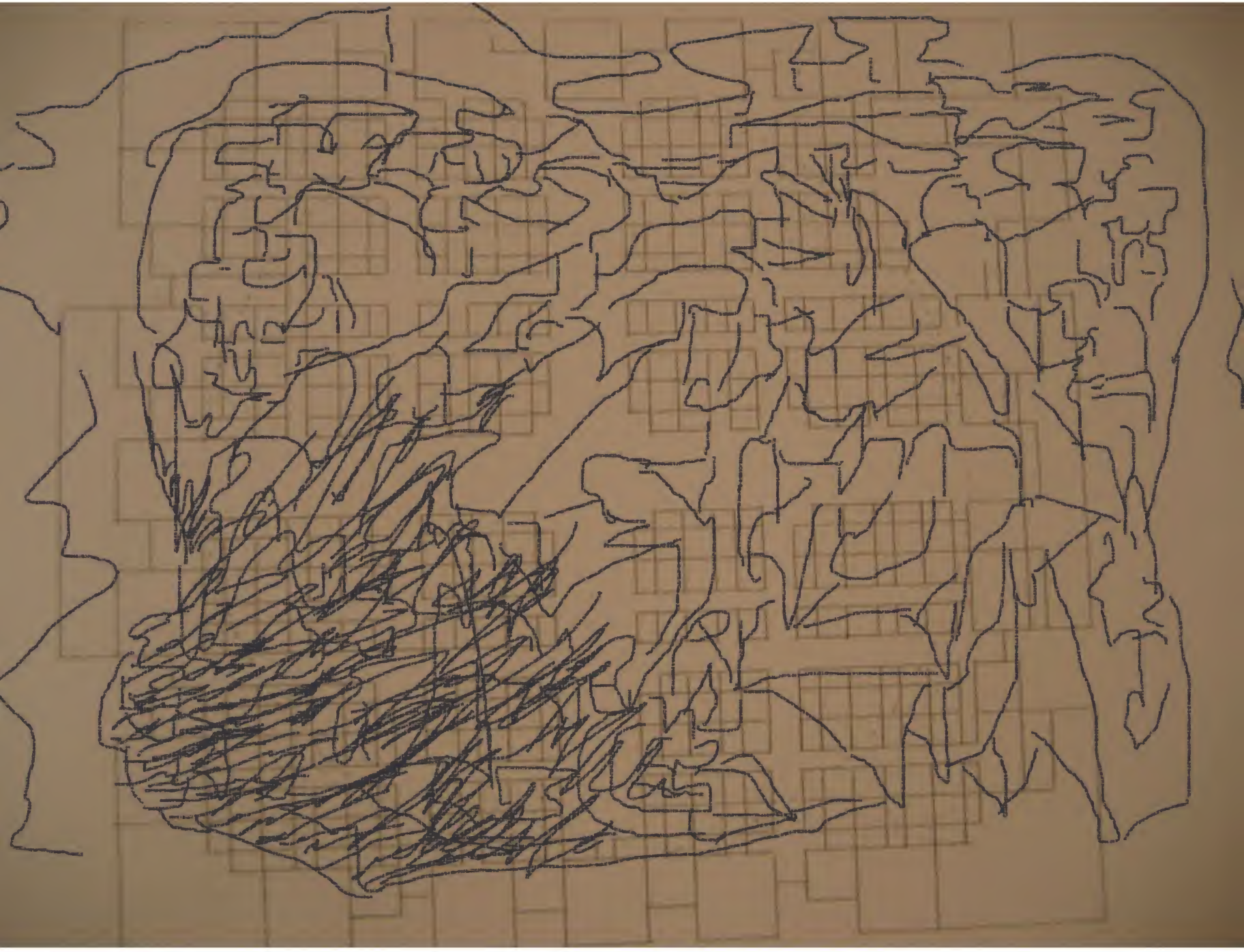

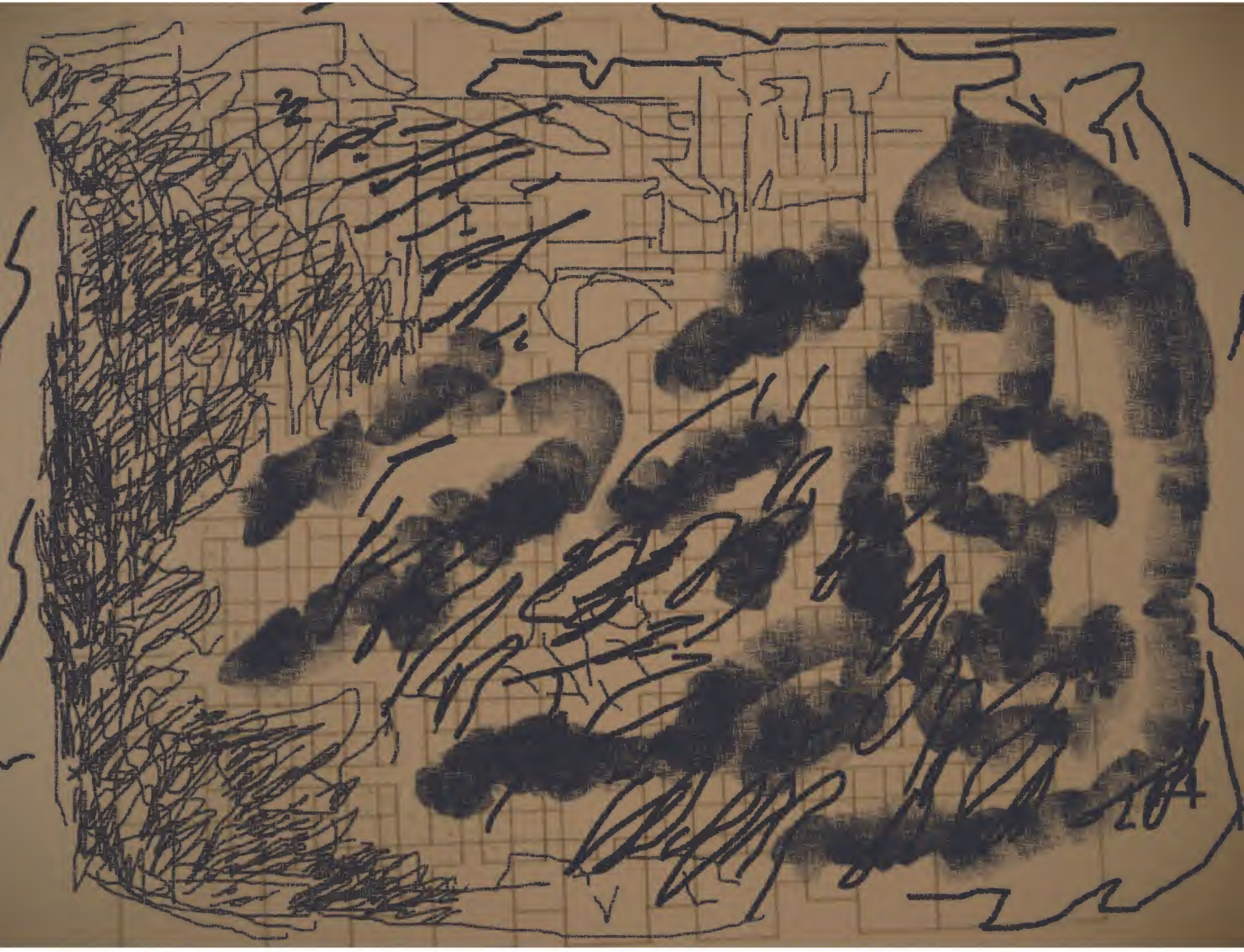

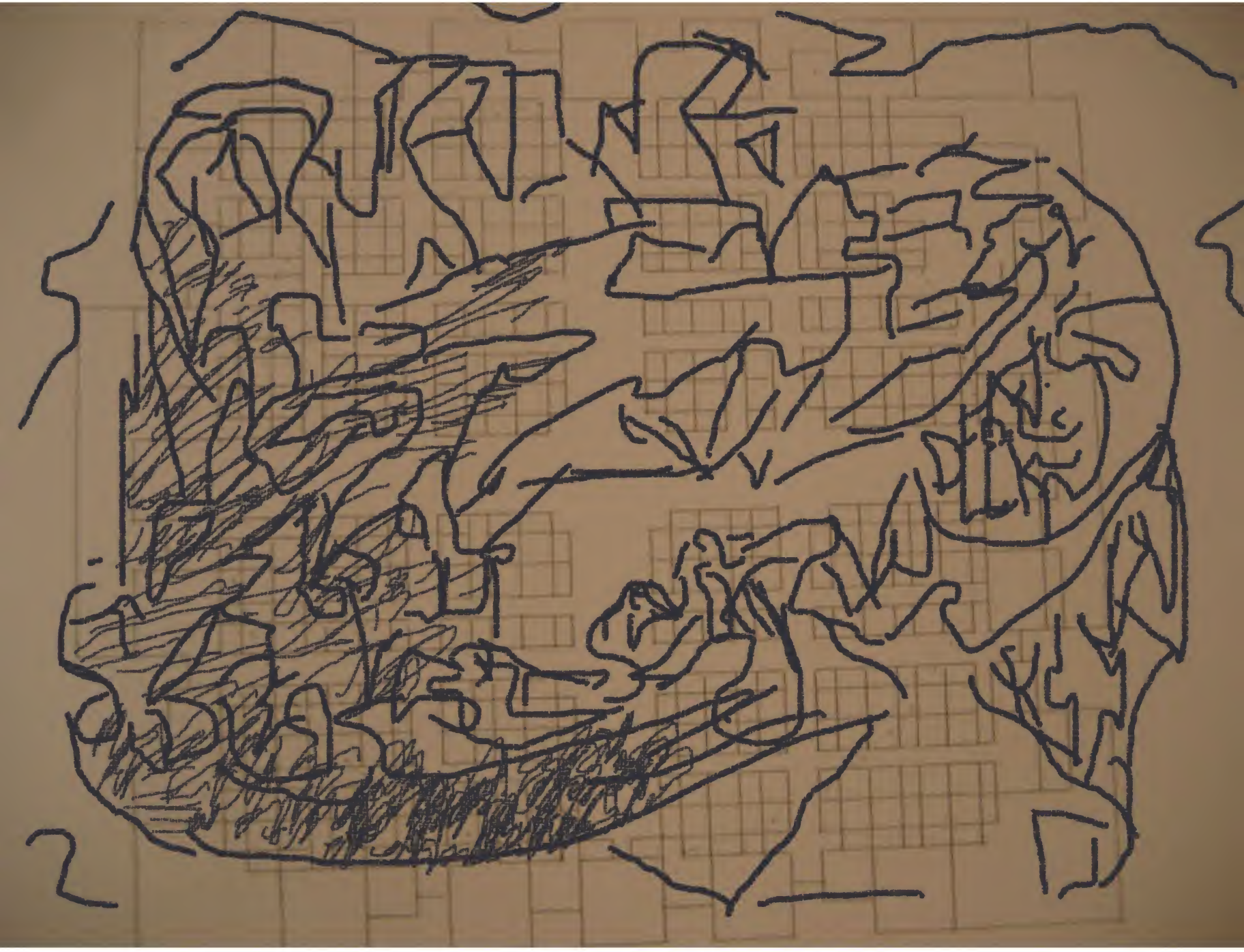

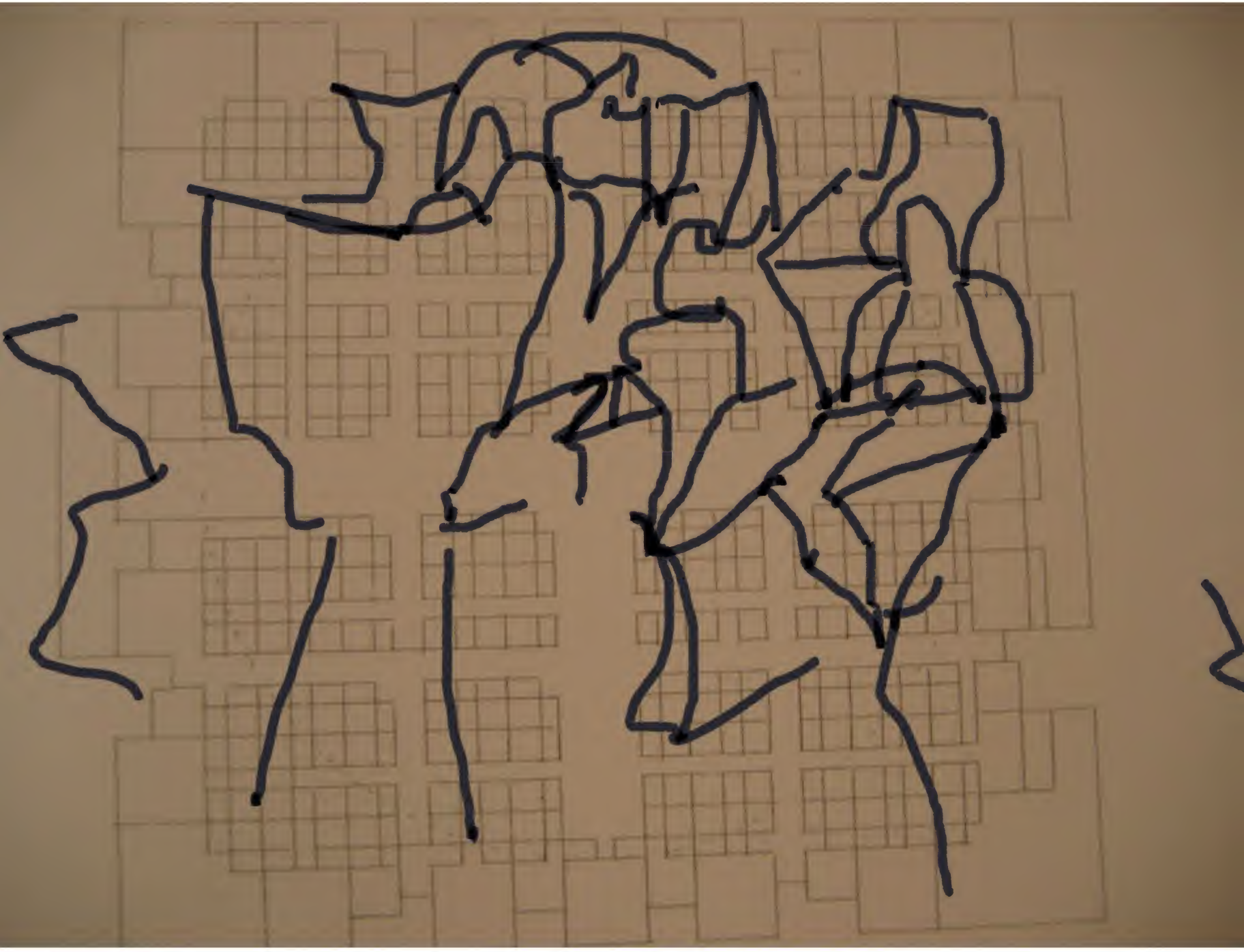

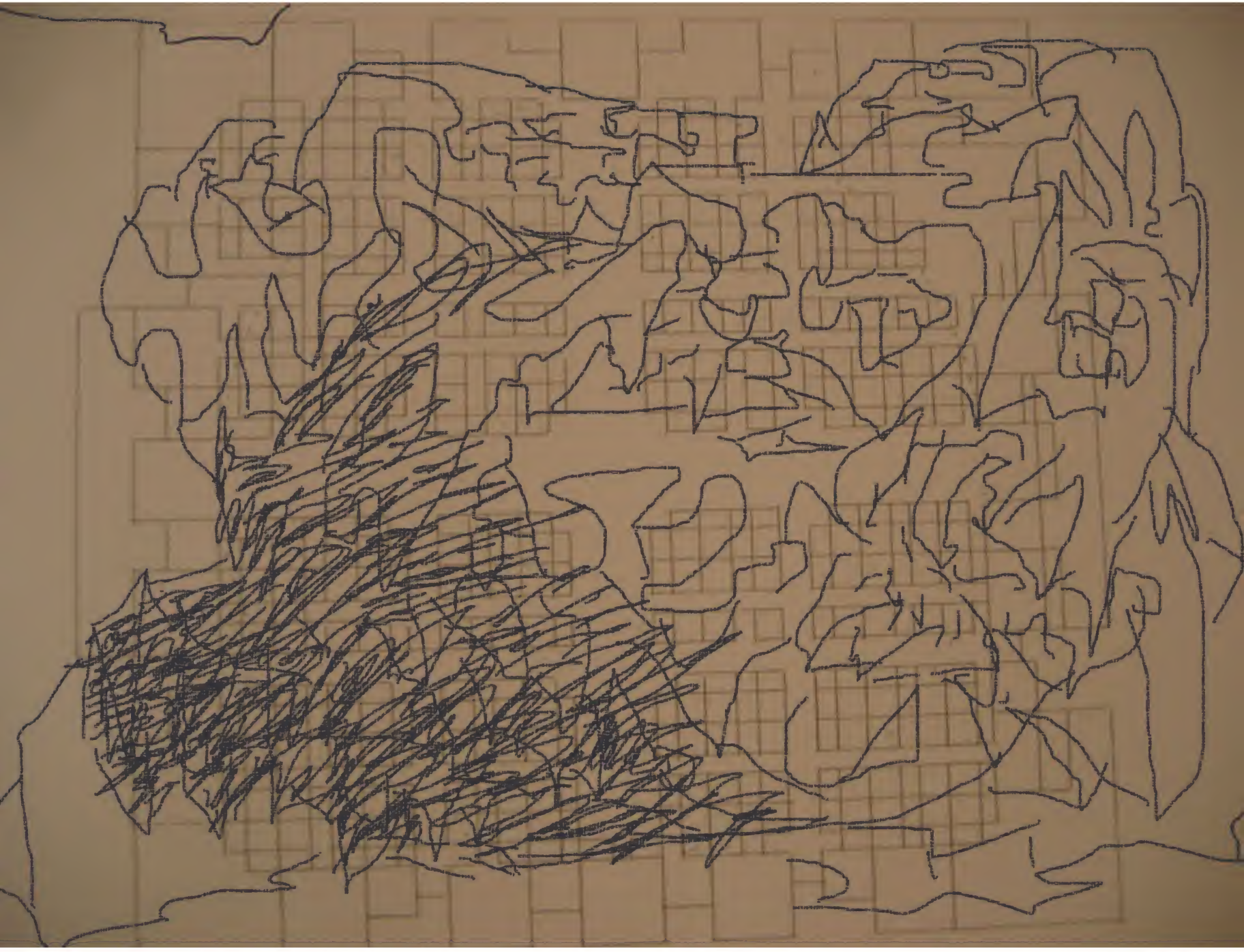

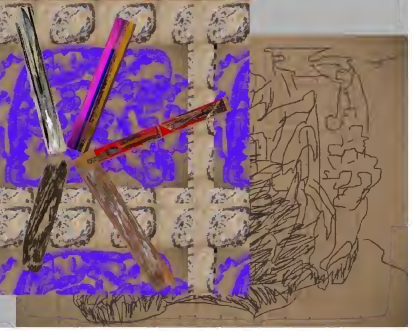

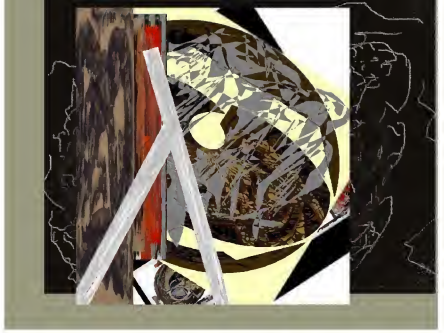
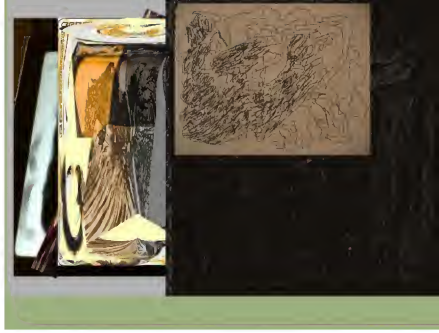
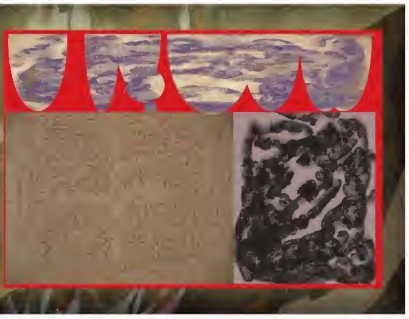
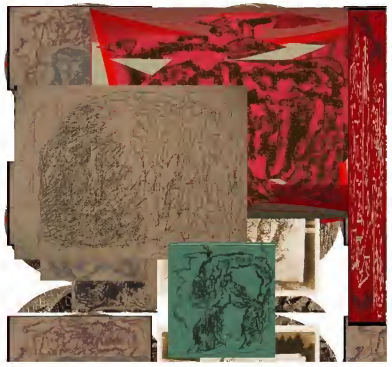

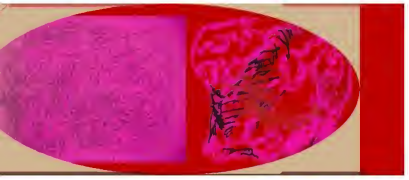

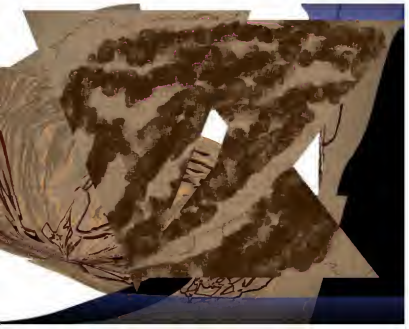

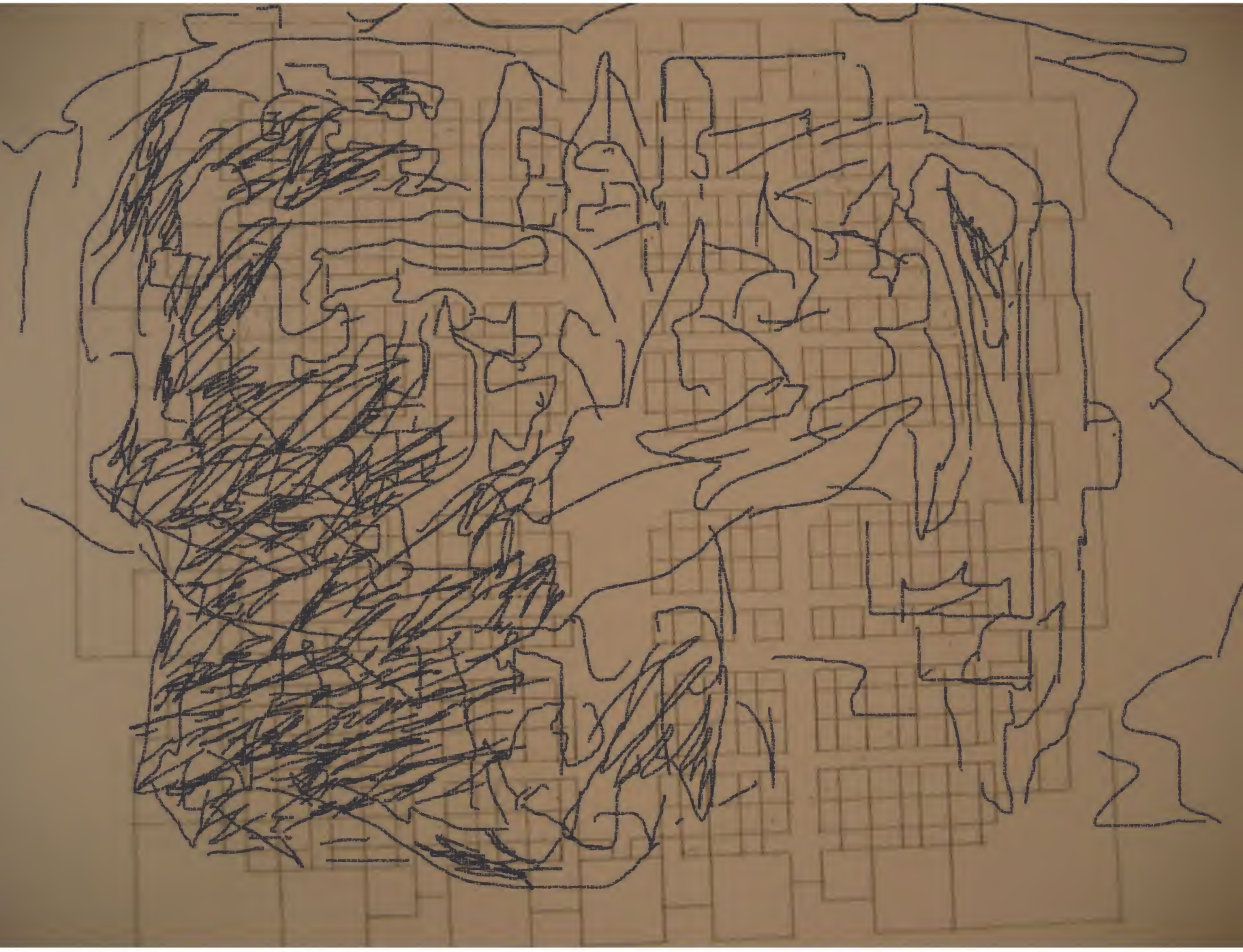

blurb